

ДИАЛОГ ПОКОЛЕНИЙ

*Материалы региональной
научно-практической конференции с заочным участием
2020 года*

DIALOGUE OF GENERATIONS

*Proceedings of the Regional
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МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

**ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ ОБРАЗОВАТЕЛЬНОЕ
УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ**

**«САНКТ-ПЕТЕРБУРГСКИЙ ГОСУДАРСТВЕННЫЙ
УНИВЕРСИТЕТ ПРОМЫШЛЕННЫХ ТЕХНОЛОГИЙ И ДИЗАЙНА»**

ВЫСШАЯ ШКОЛА ТЕХНОЛОГИИ И ЭНЕРГЕТИКИ

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В сборник включены материалы региональной научно-практической конференции преподавателей девяти ведущих вузов Санкт-Петербурга на английском и немецком языках. В публикуемых материалах отражены темы, представляющие научный интерес для участников конференции, такие как педагогические науки, филология, культурология и технические науки.

The publication is the collection of materials of the regional research and practice conference with the participation of lecturers from nine leading universities of Saint Petersburg. The topics of the articles reflect scientific interests of the participants and cover the following domains: pedagogical science, philology, culture studies and technical science.

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INTERCULTURAL COMMUNICATION TEACHING AT THE DEPARTMENT OF ECONOMICS: HOW TO MAKE THE NEGOTIATIONS SUCCESSFUL

Abstract: The article presents some approaches of teaching cross-cultural and multi-cultural issues at the technical universities (department of economics). The examples of case-studies and topics for discussions are presented.

Keywords: multi-cultural communication, cross-cultural communication, case study, values, foreign language teaching.

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ПРЕПОДАВАНИЕ МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ НА ЭКОНОМИЧЕСКОМ ОТДЕЛЕНИИ ТЕХНИЧЕСКОГО УНИВЕРСИТЕТА: КАК ПРОВЕСТИ УСПЕШНЫЕ ПЕРЕГОВОРЫ

Аннотация: В статье представлены некоторые подходы в преподавании межкультурной коммуникации в техническом университете на экономическом отделении. Приводятся примеры тем для изучения и обсуждения.

Ключевые слова: межкультурная коммуникация, технический университет, преподавание иностранных языков в вузе.

According to the Federal Standards in Higher Education we should train technical students English Language for Specific Purposes (ELSP). Under such conditions the graduates will get knowledge of English terminology of their special field both to get scientific information from foreign journals and monographs and to communicate with their foreign partners.

As far as the first part of this standard is concerned, we have no problems in teaching our students to get any information from the written sources. The

difficulties arise when the graduates start to interact with their English-speaking colleagues and try to sign the contracts and make a deal.

At first we tried to find the roots of the problem in the low level of English knowledge. But it was not the matter of language. The graduates revealed profound standards of grammar and oral speaking understanding. Nevertheless, the percentage of the signed contracts was still low.

Being responsible and curious teachers we carried out some kind of “investigation” of such failed negotiations and came to certain conclusions.

Though we gave our students a definite kind of information about cultural diversity, customs and traditions of different nations in the world it was not enough. The most vulnerable sphere of negotiations turned out to be the low level of cultural background knowledge.

In this respect we tried to make small changes in the Program though being within the frames of the Standards. The key word here is “small” because we cannot either change the prescribed rules of training or present all the information about different countries in the world.

So, step by step, using different sources of information we came to a decision to implement the well-known experience of teaching students cross-cultural communication at the philological departments of the Universities.

Thanks to the Internet and other digital facilities we had the opportunity to get acquainted with their Program and curriculum samples. But we had to do a lot to adapt that information to our needs due to discrepancy of our curriculum and outcomes.

So, what are the main themes for our students to study in order to fulfill their main task as specialists – to conclude a deal? There are several of them.

We speak about different kinds of culture:

- corporate culture (for example, the culture of Microsoft);
- professional culture (for example, the culture of lawyers or doctors);
- gender culture (the different cultures of men and women);
- age culture (the different cultures of young, middle-aged, and old people);
- religious culture (for example, Catholicism, Protestantism, Islam);
- regional culture (for example, Northern and Southern Italy);
- class culture (working class, middle class, and upper class).

We didn't see our task as to heighten the cultural level of our students (though why not?), our aim as foreign language teachers was to give the students an instrument to develop their knowledge in this sphere.

The students from the department of Economics of the Higher School of Technology and Energy could get just some glimpses of this profound theme – Culture. But nevertheless, some texts, exercises and tests help them understand the world diversity. Moreover they can appreciate their own culture as a part of a world-wide one but still unique and authentic.

What are values?

We “subdivided” the whole world into major groups such as: Far East countries, Middle East countries, Mediterranean countries, North American and South American countries and European ones. We are aware of the fact that it is a very rough division because even in Europe there is a great difference between northern and southern countries and even in one and the same country there is a great discrepancy in values and attitudes towards life, work and mutual relations and so on. And there is the same state of affairs in every country of the world. But we have to manage with all this and the work of our colleagues was of great help here [1, 129], but again we should adjust the information to the point – how to make the negotiations successful [2].

We touch upon such themes as “Low-context countries vs. High-context countries”, “Polychronous vs. Monochronous countries”, etc. The most important topics here are:

- meeting and greeting people;
- business cards and the way of their presenting;
- personal space (body language);
- business-oriented and relation-oriented (office work);
- stereotypes and how to respond to them;

Students read the texts on the themes above and discuss the situations taken from the real life. They have to tell what is wrong in this situation from their point of view and what way out they see to make things change for the better. So, it is not just “reading and translation” exercises but a case-study.

Another source of valuable experience in training Russian students cross-cultural communication was the participation of our teachers in the Erasmus+ project. We worked at the Lillebalt Academy of Applied Science in Odense, Denmark. Delivering lectures in multi-cultural groups of students, discussing cases with them and communicating with Danish teachers improved our understanding of the subject and helped enrich the teaching and methodological approach with examples from practice [3, 4].

And again some words about the Federal Standards. The majority of the students from the Department of Economics pass their English exam at their second year of studies according to Standards. So, there are two or three years left before they graduate from the university and start working for some company. There they can participate in negotiations and reveal their knowledge of multi-cultural communication to succeed in signing a contract. But those “empty” years without studying and practicing English could have a drastic negative effect.

So, the staff of the foreign languages department of the Higher School of Technology and Energy decided to keep the level of English knowledge of our under-graduates and Master students by making them participate in an International Conference which we decided to arrange and hold at our Higher School. We called it “Dialogue of Cultures”. The themes of the reports which our students provide in Power Point are very different and diverse [5, 6]. It takes us a

lot of time and efforts to help students get ready for the Conference but “once in charge – forever in charge”!

It's common knowledge that language mistakes (pronunciation or accent, wrong intonation and even grammar and lexis) are not as dramatic as culturological mistakes. Such kind of mistakes which are connected with complete ignorance of people's values of that country or another. We are convinced that this statement is of great importance in cross-cultural communication.

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ENGLISH AS A SUBJECT TAUGHT AT EDUCATIONAL INSTITUTIONS OF PRE-REVOLUTIONARY RUSSIA

Abstract: This article is concerned with teaching English in pre-revolutionary Russia. It aims at surveying the peculiarities of teaching English in educational institutions. The article is addressed to teachers of foreign languages, methodologists of foreign languages, students and graduate students of language departments of pedagogical specialties and all those interested in the history of teaching and learning English in Russia.

Keywords: English teaching and learning methods, pedagogical ideas, pedagogical traditions, methods of teaching and learning foreign languages, principles of teaching and learning.

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АНГЛИЙСКИЙ ЯЗЫК КАК УЧЕБНЫЙ ПРЕДМЕТ В ОБРАЗОВАТЕЛЬНЫХ УЧРЕЖДЕНИЯХ ДОРЕВОЛЮЦИОННОЙ РОССИИ

Аннотация: Статья посвящена обучению английскому языку в дореволюционной России. Дается характеристика особенностей преподавания английского языка в учебных заведениях. Статья адресована преподавателям иностранных языков, методистам по иностранным языкам, студентам и аспирантам языковых отделений педагогических специальностей и всем интересующимся историей отечественной лингводидактики.

Ключевые слова: методика преподавания английского языка, педагогические идеи, педагогические традиции, методика преподавания иностранных языков, принципы обучения и воспитания.

The practical need to teach and learn foreign languages, mainly German, French and Dutch, resulted from the change in the administrative structure of Russia following the models of state devices of Western European countries.

Individual lecturers were invited to teach German, French, English and Italian to all Russian universities. Also, teachers of Oriental languages were employed at Saint Petersburg University [1, pp. 3-5]. Initially, the training of certified teachers of foreign languages was carried out at the historical and philological faculties of universities and at the Faculty of Oriental Languages of Saint Petersburg University.

Ancient Greek, Latin, French and German took a prominent position in the educational process of Russian grammar schools or gymnasiums [2, p. 33].

Teaching English in pre-revolutionary Russia was carried out either at such professional educational institutions as commercial and industrial schools or on the courses of foreign languages.

The Grammar Translation Method as well as Natural and Mixed Methods were used in teaching practice.

In particular, the Grammar Translation Method was introduced in "An Initial English Textbook on an Improved and Easy Method, Outlining the Beginnings of Grammar and Designating Pronunciation in Russian Letters" by Rothwell [3, pp. 1-238].

Rothwell outlines his English training course according to the following plan: the explanation of a grammar rule according to the meaning and the usage of the part of speech (10 parts of speech are considered) followed by doing gap filling exercises and translation exercises aiming at consolidating the knowledge of the necessary rules.

Rothwell's textbook was aimed at shaping the understanding of grammatical structures and rules of English and their application for making simple phrases of everyday English and reading simple texts.

Another example of a Grammar Translation Method-based course is A.K. Rogers's "English Textbook" which is a two-year English course. In the author's opinion, after successful completion of this course, the students can read, correctly uttering the words, and know a certain number of commonly repeated words and phrases [4, pp. 1-144].

Practice of applying Natural Method in teaching and learning English was very popular in Russia at the end of the 19th century and the first quarter of the 20th century. *The Practical Textbook of English Based on Visual Methodology* by A.V. McClelland and M. Fisher was a popular English textbook in Russia. It was admitted by the Academic Committee of the Ministry of Public Education as a textbook for professional educational institutions such as commercial and industrial schools as well as the courses of foreign languages [5, pp. 1-52].

Another well-known textbook based on the Natural Method was "An Illustrated Course of the English Language" by S.A. Manstein and W.I. Denston. It was intended for the use at schools and for self-tuition [6, pp. 1-157].

In McClelland's textbook grammar topics were distributed among the spoken lessons and they were activated in question-and-answer form in the studied language, whereas in Manstein and Denston 's textbook grammar was highlighted as an independent section, and the explanation of grammar material was provided both in English and in Russian.

In accordance with A.I. Tomson's astute assessment, having acquired a certain amount of grammar material and having read a certain amount of texts with the help of a dictionary, people should learn a foreign language without using translation into the mother tongue [7, p. 214] and if a person has trouble translating one or another phrase into the mother tongue, this person gets into the character of the studied language.

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CONDITIONS OF EFFECTIVE EDUCATION

Abstract: The work deals with the conditions of the effective education as a dual process: learning and upbringing. It gives the possible way for motivation the students to acquire knowledge and skills. Attention is paid to the testing of the students' education results.

Keywords: education, motivation, learning and upbringing, control of the results of education.

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УСЛОВИЯ ЭФФЕКТИВНОГО ОБРАЗОВАНИЯ

Аннотация: В работе рассматриваются условия эффективного образования как дуального процесса: обучение и воспитание. Предложено условие мотивации учащегося на приобретение знаний, умений и навыков. Уделено внимание контролю результатов образования студентов.

Ключевые слова: образование, мотивация, обучение и воспитание, контроль знаний.

“... knowledge can be offered, but
everyone can and should master it.”

A. Disterveg

Sciences form mind and knowledge,
but not always temper and heart.

Proverb

Education (obrasovaniye) in the Russian language is a significant word that has various lexical meanings. However, any of these definitions could make sense for the learning process too. “Education (obrazovaniye) – education in educational institutions where it is closely related to bringing up” [1, p. 907]. In this case, it is

both a process and a result of education and bringing up. “Formation (obrazovaniye) is what was formed from anything” [2, p. 423]. It means a new content. Foundation (obrazovaniye) is the organization created by pooling stakeholder resources for different purposes. This definition presents a compound, a union. [3, p. 1581] The union of a teacher and a student is what should be the basis for such endlessly interesting and difficult process as knowledge of true and false; acquisition of knowledge and skills; development of skills; expansion of outlook. Joint activity is possible under the condition of mutual understanding and respect, setting a common objective. Any activity implies a motivational component that will encourage the individual to make efforts to achieve the goal. In order to realize the tasks set, the activities of a teacher who skillfully and creatively organizes the most difficult work process – education – play a significant role.

The most profound and extensive knowledge of the teacher will not be able to force the student to study. The proverb “You can take a horse to water, but you can’t make him drink” is known; and the student will not seek knowledge unless he or she knows what it is for and how to achieve it. In order to get the result from any efforts of the participants of the educational process, it is necessary to know the purpose and tasks of their staying at the educational institution.

The very first lesson with listeners of any age raises the question: “Why did you come to university?” This question has a wide variety of answers; it needs to be clarified. To do that, it is necessary to find out, “What did you go to school for?” The answers show that this question has hardly been arisen before: “Everyone does so”, “Parents sent”, “Communicate with friends”, “To get knowledge”, etc., but sooner or later someone will say “to LEARN”. “What does it mean, “to LEARN”? An educated person should know the meaning of any word he or she uses. It appears that “to learn” and “to get knowledge” are two completely different processes and “to learn” is much harder than “to get knowledge”. Then each student is asked to describe the simplest processes such as “to wash”, “to dress”. After this discussion, the students conclude that: “to wash” means “to wash yourself”, “to dress” means “to dress yourself” and suddenly come to the conclusion that “to learn” means “to teach yourself”! The reminding that these verbs are reflexive ones has no effect! And now understanding what this labour-intensive and perhaps the most difficult process in human’s life means, it is necessary to find the ways of its realization.

Inasmuch as a person can teach himself/herself independently, the question arises about the role of the teacher. Continuing the conversation, we ascertain the role of the teacher. The conclusion suggests itself: “To help the student to teach himself/herself”. The purpose of such interaction from both participants is acquisition of knowledge by the student: he or she teaches himself or herself, and the teacher helps him/her to solving this multiple-valued task. Thus, the efforts of

both sides are directed at achieving the same goal. The student and the teacher solve the same scientific problem, and therefore they are colleagues.

As it appears, the achievement of these heights is hampered by LAZINESS. In this case the role of the teacher-assistant is extremely important too. The teacher serves as an example to the student in everything. Besides, the teacher should be engaged in purposeful upbringing of moral and ethical qualities of the students. The high school has no excuse if it ignores its greatest mission: to educate a moral, highly intelligent personality. Education is a DUAL PROCESS that implies unity of learning and upbringing. Any educational process contains both of these components, which are manifested depending on the angle of view under which the education process is considered: education or upbringing.

The process of education is based on close interaction of both participants: student and teacher; and inseparable unity of education and upbringing. In which the student assumes the responsibility "to teach himself and overcome laziness", and the teacher helps the student "to teach himself/herself and overcome the laziness". The teacher looks for new methods and approaches for optimal implementation of the process of education. Both participants of this labour-intensive process work together to solve the main task of the student: to acquire knowledge and moral qualities of the person to become an excellent specialist. It means that they fulfil the same task; the people working at the same scientific idea are colleagues. After such discussion, the teacher-student disposition fundamentally changes: they know the purpose and the tasks of staying in the educational institution and should respect the labour of each other.

As practice has shown, the control of students' knowledge is an integral and at the same time the most problematic aspect in the education process. *Controlling* is verification, as well as monitoring for verification purposes [3, p. 251]. *To manage* means to direct, to organize activity of somebody or something [3, p. 726]. Both these operations mean the work performance made by the assigned specialists, and therefore the quality assessment is quite subjective, problematic. Moreover, it always carries enormous psychological burdens.

Seeking new methods of control is one of the responsibilities of the teachers working creatively. So, to conduct a test of oral speech skills in English, there appeared the idea to conduct Test Show, similar to Talk-Show (USA) and Chat-Show (GB). This type of control is more objective and less intense. Moreover, its conditions imply mandatory participation of each student of the group. It is one of the effective methods for the forming interpersonal, responsible relations among all participants of Test Show. This method, allows to control both components of education: training and upbringing with the minimum psychological burden on the students.

A type of control may include a student scientific and practical conference, at which a speaking student not only shows his knowledge and skills, but also

demonstrates himself as a raised, intelligent person who can treat fellow participants with respect and attention. The student's colleague – teacher helps him/her to learn and bring to perfection all these qualities. Teachers who allow themselves to digression from the norms of the well-mannered person: respect, punctuality, responsibility, decency should remember that each of us serves as a living example for the student, an example for imitation.

The simplest list of incentives for effective education for teachers is facilitating the acquisition and learning of knowledge by the students and creative approach to work to help them. As for students it is the cognition of students' own responsibility in the process of education and the possibility to demonstrate his/her knowledge and skills freely with great desire.

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ELABORATION OF EDUCATIONAL MATERIALS IN COOPERATION WITH STUDENTS AS A METHOD OF THEIR “SOFT SKILLS” FORMATION

Abstract: The article discusses the proactive method of students’ “soft skills” formation via the principle of educating in cooperation “students-teacher”. Joint elaboration of textbooks proved to be very productive in motivating students of non-linguistic university to learn the English language as well as in the development of their creative potential.

Keywords: soft skills formation, creative potential, proactive method, motivation.

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РАЗРАБОТКА УЧЕБНЫХ МАТЕРИАЛОВ В СОТРУДНИЧЕСТВЕ СО СТУДЕНТАМИ КАК МЕТОД ФОРМИРОВАНИЯ У НИХ «СОФТ СКИЛЗ»

Аннотация: В статье обсуждается проактивный метод формирования у студентов «софт скилз» согласно принципу обучения в сотрудничестве «студенты-преподаватель». Совместная разработка учебных пособий, как показано в статье, является очень продуктивным методом мотивирования студентов неязыкового вуза к изучению английского языка, а также развития их творческого потенциала.

Ключевые слова: формирование «софт скилз», творческий потенциал, проактивный метод, мотивация.

At the present stage, a number of special requirements is imposed on the training of university students. They are first of all dictated by the current conditions on the labor market. Both domestic and foreign literature on education emphasizes that the training of students should not be reduced to what is required

for successful exams passing – the main task of a teacher is to promote the development of those skills, abilities and personal traits that are necessary to master the university subjects for the further successful existence in the profession [1, 2]. Nowadays it is not enough to have knowledge in a particular area – employers are looking for specialists with "soft skills", that is able to: offer their own solutions, work in a team, organize the team work and be responsible for their solutions implementation. Thus, one of the tasks in training University graduates is to develop their creative potential. Since the time of Aristotle, many works have been devoted to the meaning and methods of developing the creative potential of students [3, 4, 5]. This problem is considered and investigated mainly from three points of view: the concept of "life-long learning"; motivation and personal development. All of them are interconnected, as a person who is motivated to achieve success in professional activities constantly strives for self-realization and self-improvement, which, in turn, contributes to the development of his/her creative potential and personal qualities.

The development of creativity is interpreted by many researchers as an integral factor of the professional development of students [1, 6], and a proactive approach to studying is fundamental for training a specialist in demand in the modern labor market [7, 8]. The proactive approach to studying is both conscious involvement in the studying process, and deepening and extending theoretical and practical knowledge, i.e. constant expanding the boundaries of what the student knows and can do. According to David and Roger Johnson, collaborative training is the foundation of active studying. As a rule, work related to the development of creative potential of students is carried out in subgroups with a division of tasks, high level of cooperation and responsibility of students. The most well-known types of such work are the preparation and organization of various events, the creation of associations of students to solve some problems, and project activities. From the point of view of teaching non-linguistic university students the subjects which are not directly associated with their future professional activity, such types of work often do not motivate students to study these subjects in depth, or are reduced to one-time events, such as a conference that is held only once and in which very small part of students participate. Thus, on the basis of all mentioned above, the hypothesis was put forward at St. Petersburg Forest Technical University that the joint work on educational materials on the subject "foreign language" will contribute to the development of creative potential of non-linguistic university students and their "soft skills" as well as help to implement the proactive approach and method of collaborative training.

By now two textbooks have been issued jointly with students at St. Petersburg Forest Technical university and work is underway on the third one - an electronic textbook. The textbook for postgraduates and masters [9] was elaborated in collaboration with postgraduates from Vietnam in 2018. Similar to the way how creativity developing tasks carrying out is usually organized, the group was divided into two subgroups to work on the textbook. In each of the subgroups one graduate student was elected to be responsible for the organization of the subgroup

work. It should be noted that these were the graduate students who took the initiative to take responsibility for the subgroup themselves and they were not the strongest in terms of the English language proficiency. Also, masters who are listed in the textbook on the history of landscape gardening as co-authors, did not speak English at a high level. But they were very motivated to get the result-the textbook.

The work on the textbook for postgraduates was carried out in several stages: initially, it was necessary to overcome the problem which almost all students and postgraduates from Vietnam face – phonetic difficulties, since they significantly affect the quality of their communication in English. Graduate students in subgroups were asked to analyze materials from the Internet on the topic of the most typical phonetic difficulties experienced by Vietnamese students in English. Each subgroup then presented a list of "problematic" sounds with examples of words and phrases made up of them that contained these sounds. After that each lesson started with "warming up" - phonetic exercises. It should be noted that 100% of postgraduates took an active part in the work on mastering "problematic" sounds-much more active than Vietnamese postgraduates in the groups of previous years.

The next stage of work on the textbook was the selection of materials for "small talk" that usually precedes all events (meetings, conferences, negotiations) in the field of scientific and professional communication. At the initial stage, each subgroup was to make up a list of topics that graduate students considered most likely for "small talk". Having selected a common list of topics, post graduates began to work on the development of each topic: the selection of lexical material, making up dialogues and exercises. Work on each topic was preceded by the development of criteria for selecting the material, for example, according to what parameters to compare universities or the opportunities offered by obtaining an academic title in Vietnam and in other countries.

The final stage was the translation of all the material in the textbook into Vietnamese. The work was also carried out in subgroups. Since the teachers of the Forestry Technical University do not speak Vietnamese and the level of responsibility of postgraduates for the quality of translation into Vietnamese was very high, all materials after translation by one subgroup were checked by the second subgroup of postgraduates and thus the textbook included twice checked and corrected material.

When working on the textbook on the history of landscape gardening [10], the entire group of masters was asked to create its concept. Further work was also carried out in subgroups, in each of which editors were elected from among students who were proficient in English. After completing the university foreign language course, 3 masters expressed their desire to continue working on the textbook. One of the masters – S. S. Ryabova – made illustrations for tasks on determining trees species typical for each garden.

Thus, based on the experience of working in collaboration with students on the textbooks creation, conclusion can be made that such cooperation allows to

develop the creative potential of students, their research competence, to form "soft skills" (the ability to analyze information, make decisions, take responsibility for their work, the ability to work in a team).

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THE RESEARCH METHOD: CREATING PROJECTS IN A VOCATIONAL SCHOOL

Abstract: The article is devoted to the consideration of the research method effectiveness in the vocational training system. The author shares her own teaching, researching and supervising experience and gives an example of a successful collective project created by AUMPP teachers and students which presents solving not only educational tasks but provides business and cross-cultural cooperation between the Russian Federation and its constituent territories in the field of recreation and tourism.

Keywords: Research method, conferences, competitions, reports, projects, vocational training system, educational process

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ИССЛЕДОВАТЕЛЬСКИЙ МЕТОД: СОЗДАЕМ ПРОЕКТЫ В СРЕДНЕМ ПРОФЕССИОНАЛЬНОМ УЧЕБНОМ ЗАВЕДЕНИИ

Аннотация. Статья посвящена рассмотрению эффективности использования проектно-исследовательского метода в системе среднего профессионального образования. Автор делится опытом преподавателя, исследователя и научного руководителя студентов СПО и приводит пример успешного коллективного проекта, в создании которого принимали участие как преподаватели, так и студенты АУГСГиП. Проект решает не только учебные задачи, но и обеспечивает взаимодействие образовательных и бизнес-структур Российской Федерации и ее субъектов в туристической отрасли.

Ключевые слова: исследовательский метод, конференции, конкурсы, доклады, проекты, система среднего профессионального образования, образовательный процесс

The main goal of my article is the approval of the research method effectiveness in the vocational training system. The activity of a teacher and a researcher considers an individual varied approach to each student's person, combines both in-class and off-class forms of learning process realization. It helps to put general aims and particular tasks, to structure one's own mind, to work with literature and resources, to develop the critical way of thinking, to analyze different points of view and to advance your own. Researching activity supports getting a wholistic picture of the world, provides moving beyond the reproductive method in learning which is actively applied in educational system of secondary vocational training. Its main goal is the runout of a proper and logical way of thinking as well as realizing the scale of a particular problem or task [1].

In my teaching practice I make supervision on research projects designed by students of different specialties and stages of learning. They are future builders and architects, printing enterprise employees, specialists in the field of construction and using urban ways of communication, students of the first year and those who are completing their educational training in the Academy. The experience I have got gives me an opportunity to confirm some broadness and variety of scientific and cultural interests of many students, their creative potential and willingness to participate in researching activities in different scales. It can be the following: creating reports and presentations for round tables meetings with foreign partners from vocational schools who visit our Academy of Urban Management, Planning and Printing through international exchange programs, taking part in professional skills competitions and projects in the field of tourism, which are regularly held in our Academy (e.g. Russian-Finnish Competition in Tourism "Nord Bridge" is really unique among St Petersburg vocational training schools and colleges [2]); making reports for participating in research and practice conferences, regional and international. Recent years' experience has proved the efficiency of AUMPP students' participating in some international interuniversity conferences on which our students' presentations in English were estimated by our colleagues from high school, recommended to being published and included in materials collections of such conferences.

The investigation of the results of the educational process in relation to students who take an active part in research activity shows constant positive dynamics of their studies practically in all subjects because of cross-scientific and cross-cultural connections, their mind expanding and motivation to learn, to get a quality education and to become demanding specialists in a modern job market. The successful experience of such students' scientific and creative activities puts them in a class of conspicuous leaders, provides them their teachers' and groupmates' recognition and influences well on educational process in students' groups. As for teasing aspects, students accept the traditional set of values which includes realizing the necessity of getting good knowledge and scrupulous labor, professionalism, responsibility, proactivity and creativity. These qualities are always in demand among employers in all fields of activity and particular jobs.

The research method, undoubtedly, requires diligent and gradual work of a teacher as a supervisor. The process of preparing, editing and presentation of the Kabardino-Balkaria Republic Guide Book which was created by teachers of our Academy (Olga Aktisova and Olga Duzenko) as well as second year learning students specialized in tourism (Ekaterina Veselkova and Agneshka Podlesnaya) became one of the significant achievements of recent years [3]. The collective researching project was performed according to the State National Politics Strategy of the Russian Federation aimed to the development of civil unity and self-consciousness, harmonization of international (interethnic) relationships and creating contestable touristic recreational system able to beef up the number of tourists, to develop national connections, to increase pumping money into the budget of the Russian Federation as well as its constituent territories [4, 5]. The project has got a high estimation of prominent figures of Kabardino-Balkaria Republic: Minister of Resorts and Tourism of Kabardino-Balkaria Murat Shogenzukov and Director of the Memorial House-Museum of Kaisyn Kuliev Fatima Kulieva because of the unique route developed by the authors through memorable places connected with the life and work of the great national literary figures of Kabardino-Balkaria: Ali Shogenzukov and Kaisyn Kuliev. The project solves the tasks of educational and business structures integration in the field of tourism, opens the way to collaboration between specialized educational institutes of St Petersburg and Kabardino-Balkaria Republic and presents an experience of successful cooperation of teachers and students in the field of research science and practice activities.

My work experience shows that the method based on close teacher's and student's cooperation, the possibility of student's free choosing a topic and a direction interesting for him /her on his/ her stage of learning and development, the ability to put aims achieved through realization of particular tasks, the proficiency in getting results and making conclusions has a really multi-hyphenate usage. It is proved with our students' achievements and high estimation of their works by qualified specialists in all levels of educational training. It allows to define it as a methodology of success (in its own way) since it helps to improve young people's balanced personal qualities as well as their ultimate mental and creative development. It gives the graduates of our Academy a good opportunity to become effective and demanding specialists in different branches and fields of activities.

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THE DIALOGUE IN THE FICTION OF DAVID HERBERT LAWRENCE

Abstract: The paper describes the artistic world of D. H. Lawrence from the point of theory of intermediality, that is the implementation of the visual, musical and cinematographic imagery in the work of verbal art as well as the dialogue between the tradition and novelty.

Keywords: dialogue, intermediality, modernism, imagery

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ДИАЛОГ В ПРОИЗВЕДЕНИЯХ ДЭВИДА ГЕРБЕРТА ЛОУРЕНСА

Аннотация: В статье описывается художественный мир произведений Д.Г. Лоуренса с точки зрения теории интермедиальности, то есть использования визуальных, музыкальных и кинематографических образных средств в литературном произведении, а также диалога между традицией и новизной.

Ключевые слова: диалог, интермедиальность, модернизм, художественный образ.

Any transitional epoch is characterized by the dissatisfaction of writers and poets with the range of means of artistic expression that literature possesses to reflect the crucial phenomena of life. "That is why in the critical periods of cultural history: in the Middle Ages and the Renaissance and at the turn of the century: XVIII – XIX (romanticism), XIX and XX (modernism), XX and XXI (postmodernism), the dialogue" [1] in the form of interaction of verbal and other types of art (painting, music) increased. The writer's equal command of the verbal and other arts constitutes a special problem in the context of art synthesis. The literary text is inevitably a reflection of the syncretic consciousness of the author

and is saturated with the imagery of different types of art. Thus, the writer's work must be considered comprehensively from the point of view of the interaction of closely and organically intertwined and mutually enriching artistic worlds, i.e. intermediality, which is a phenomenon based on the organization of a literary text on the basis of combining a pictorial vision or musical perception with the language means of implementing a creative idea. The intermedia analysis allows us to consider the literary work from the point of view of the presence in the artistic work of such figurative structures that include information about other forms of art.

This phenomenon is clearly manifested in the work of David Herbert Lawrence.

David Herbert Lawrence (D. H. Lawrence 1885-1930) – “one of the most distinctive English writers of the beginning of the last century. Twenty years of his creative biography are an example of intense artistic search. They resulted in ten novels, ten books of poems, as well as a few plays, more than fifty short stories, several novellas, travelogues, a lot of literary and critical essays and personal notes that made up the writer's diary and published after his death” [1]. Lawrence owes his worldwide fame to four novels "Sons and lovers" (1913), "The Rainbow" (1915), "Women in Love" (1920), "Lady Chatterley's Lover" (1928).

The philosophical and aesthetic program of Lawrence and the syncretism of his creative consciousness were shaped under the influence of such dissimilar trends as neorealism (J. Moore), analytical philosophy (B. Russell), "philosophy of life" (V. Dilthey, A. Bergson, O. Spengler), and especially the philosophical conceptions of F. Nietzsche, Z. Freud, A. Bergson, C.-G. Jung, A. Schopenhauer.

“Following Nietzsche, Lawrence is convinced that there is only a subjective interpretation of the world around us, and the world created by the artist becomes a living reality, more independent than the author who created it. In the novels of Lawrence, Nietzsche's ideas about the "will to power" and the superman are interpreted. Lawrence is convinced that the desire for power is the lot of the chosen, who are called to create an ideal human society. However, unlike Nietzsche, for Lawrence, the natural is more significant in the characterization of the superman.

Like Freud, while recognizing the subconscious as the natural basis of personality, Lawrence did not analyze it as mechanically and meticulously as Proust and Joyce. In this respect, he is much closer to the theory of the "collective unconsciousness" by C. G. Jung.

Lawrence is in tune with Jung when he depicts the struggle of his characters for independence and internal sovereignty; it is no coincidence that such characters are usually associated with the so called "mechanical world" thus designating unacceptable for him aspects of modern society. To convey the relationship between them, Lawrence resorts to mythological, religious, and fairy-tale-romantic symbolism as a means of embodying the intermediality of his consciousness.

The harmony of the ideas of Lawrence and Schopenhauer can be seen in the early prose of the writer, when it seems to him that only in the process of creation

is achieved knowledge of the primary principles and driving forces of the world, the self-realization of the will of the individual.

In the spirit of Schopenhauer's tragic worldview, Lawrence focused his attention on the grave conflict between creative freedom and the real life that was hostile to it. In fact, all of his work is a search for a solution to this conflict, which he came close to overcoming only in his last novel, "Lady Chatterley's Lover".

In Lawrence's prose and painting, one can feel Bergson's ideas that instinct or intuition is manifested in verbal imagery and the boldness of compositional decisions, and that intelligence is an auxiliary force to intuition, unable to explore a living thing in its entirety - in the photographic accuracy of the image.

The writer relies entirely on the sense representation in which the true core of existence appears. He considers its reproduction to be the main task of the artist: this is the only way to capture the "kaleidoscope" of constantly changing impressions, acting in the spirit of the literary impressionism of Ford M. Ford" [1].

Characteristic of the turn of the century, the tendency to interaction the visual possibilities of different arts finds in Lawrence expression in the creative use of the achievements of painting. Seeing the main task of art in the transmission of the emotional life of a person in its constant movement and change, Lawrence turns to painting and analyzes it from the point of view of the means of transmitting human relationships at a certain point in life and finds himself faced with the problem of using the means of spatial art in a literary narrative. As a result, the movement of the emotional life of the characters is created by fixing fleeting impressions reproduced by the novelist.

The synthesis of the above-mentioned philosophical and aesthetic propositions helped Lawrence find adequate literary forms for transmitting the new century's worldview. He creates books whose poetry has enriched European literature and culture, shows that even against the background of visible concreteness of material reality, it is extremely difficult to reveal the usually unnoticed complexity of feelings and characters, the discrepancy between actions and intentions.

Lawrence's oeuvre entered the history of literary as a bold attempt to understand the complexity of consciousness and feeling, which is not accessible to ordinary perception. However, it seems that the writer himself was not completely sure that this attempt was successful. That is why, going beyond literature, he turned to other types of art, which allows us to talk about the intermediality in his work.

Among Lawrence's literary predecessors and contemporaries, "George Eliot (1819-1880) and Thomas Hardy (1840-1928) should be mentioned first. Lawrence is similar to them in the construction of the plot, chronological composition, and features of creating characters.

Following Hardy, Lawrence makes the personality in the conditions of disturbed harmony of its relationship with the environment the central theme of his early work. However, while Hardy is searching for the sources of conflict in social contradictions as a result of which the characters are faced with the choice either to

accept this strange, often hostile world or to defend your personal "ego" counter to public order, Lawrence sees its reason in the identities of the heroes, constantly struggling for the harmony between the demands of the instinct and the reasoning mind.

Lawrence's works have similarities with J. Conrad (1857-1924) and R. Kipling (Kipling, 1865-1936), and following them embodies the complex and contradictory inner world of man "at the crucial point of the personal tragedy" of alienation. Unlike Kipling's characters, Lawrence's characters are often passive, and their attempts to change their lives are sometimes inept; unable to break with the familiar, but spiritually and emotionally alien environment, aware of their alienation, they resign themselves to the status quo and focus on finding harmony with themselves rather than with the world around.

Despite the clearly realistic origins of his work and the claim that the dignity of the novel consists in "fidelity to living reality", the moral crisis and, as a result, the artistic crisis prompt Lawrence to seek ways to update the novel and enrich its visual possibilities. As a result, Lawrence, not unlike V. Wolfe and J. Joyce, an innovator in the field of form, introduced to literature a new concept of the hero, whose "I" should be fluid, changeable, but revealing in this external instability proximity to the deep, "root" structures of natural existence.

Compactness and integrity, images, plot elements, motives, symbols that pass from one work to another, the belief in the eternal value of human individuality and personal freedom unite the work of Lawrence and Edward Morgan Forster (Forster, 1879-1970). Both writers are alien to blurring the meaning, the deliberate complexity of the text, and the fascination with all sorts of techniques aimed at detecting artistic conventions that are characteristic of modernist writers. The similarity is also found in the arguments of writers about the time sequence that underlies any novel and organizes it into a single whole, as well as about the intermediality of literary works.

The influence of the prose of Henry James and the poetry of Walt Whitman on the work of Lawrence in terms of the use of the means of intermediality cannot be overlooked. It is to the pictorial possibilities of the word that they turn in search of how to reach the border where moral and artistic ideas converge and express the complexity of the psychological motives of human behavior.

Lawrence experienced a strong fascination with Russian literature, especially the works of M. Gorky. In the characters of Lawrence and Gorky, distributed in accordance with the Nietzschean hierarchy of "beast-man-Superman", there is a noticeable presence of Nietzschean aestheticism, which implies admiring the force as an aesthetic "extra-moral" phenomenon and combining realistic features of the image of reality with a deep symbolic meaning.

In the crisis period (1915), associated with the beginning of the World War I and the subsequent severe personal experiences that forced him to leave England, as well as with the ban on the novel "The Rainbow", Lawrence turns to the works by F. M. Dostoevsky. In the concept of "nature", regarded as one of the criteria of human and professional maturity, Lawrence saw a common desire for their

creativity to convey the disharmony of the world that man lives and generates. However, while for Dostoevsky the social context plays a significant role in revealing the image of the character, for Lawrence the main task of the novelist is to convey the emotional life of the person in their constant movement and change in order to understand the relationship between the person and the world around him, regarded outside its connections with social reality.

Lawrence argued with Dostoevsky, criticizing the Russian writer for the excessive presence in his works of "the author's consciousness, be it prophetic or painful", because of which his novels are perceived like biographical documentaries. However, the change in the narrative style of the late Lawrence and his gradual deviation from the monologue characteristic of his early novels in the expression of the author's position in favor of the dialogic indicate the influence of the Russian writer.

The romantic poet and artist William Blake (1757-1827) attracted Lawrence with his fantastic images, symbols and allegories. Blake's experiments in color and poetry encouraged the writer's search. Lawrence supported the anti-intellectualist motives of Blake's philosophy: from his point of view, the human mind is devoid of independence, rudely subordinated to the prevailing morality and poisoned by the ascetic preaching of the official religion; the only true refuge of spiritual freedom is the human body and its five senses. The basis of the harmonious existence of the individual is the liberation of the instinctive principle.

The pre-Raphaelite artists Dante Gabriel Rossetti and William Morris were interesting to Lawrence due to their photographic accuracy, i.e. their "absolute fidelity to the image", as J. Ruskin put it.

Inspired by innovative trends in painting and photography, Lawrence tries to achieve the effect of accurately recording a specific moment of reality by means of literature and convey the perception of life as a set of moments in time. This is shown in his descriptions, aimed at depicting the simplest phenomena of everyday life, to demonstrate their diversity and subordination to the laws of existence that have not yet been solved.

Thus, due to the artist's characteristic features of his vision of the world around him, the attraction to image accuracy inherent in photography, Lawrence combined spatiality as the basis of painting with the temporal characteristic of a literary work. As a result, using the means of intermediality, he created a space-time artistic image, which later became the fundamental of the cinema" [1].

Thus, Lawrence embodied the characteristic of the philosophical and scientific thought of his era, the idea of life as "an existence that manifests itself in a continuous change of sensations, emotions, desires, in short, in the experienced change of states of our psyche."

Lawrence introduces the imagery of visual and musical arts in a verbal text; to create verbal pictures through poetic language (metaphors, epithets, artistic comparisons, colours); at the level of poetic symbols and allegories (flora and fauna); at the thematic level: the heroes of almost all his early works are artists or artistically gifted people, having the appropriate vision of the world.

The interlude allowed Lawrence to expand the pictorial possibilities of the English novel and enrich it with features that went beyond the literary tradition: in the first works of the writer there is an impressionistic imagery that shows the transience of human existence and its inseparability from the existence of the surrounding world in the incessant flow of time; his late works depicting human life as a change of contradictory emotional states are marked with an unexpected connection off photographic precision of the pre-Raphaelites and the coloristic expression characteristic of van Gogh; the need to disclose, to motivate movement of the soul and instincts that arise in the later works, finds adequate means of artistic expression, and disappointed by the possibilities of words, Lawrence is entirely devoted to painting.

The evolution of Lawrence as a writer went simultaneously with that of Lawrence as an artist and art connoisseur. In his reflections on artists and their art, Lawrence insists that the critic must reveal the psychology of the masters of painting. Least of all can the psychology of the artist become detached, contemplative: this position does not allow us to perceive the surrounding reality in its scale and completeness. Such tendencies lead to the fact that visible images are transmitted already mediated, processed in the mind.

The analysis of Lawrence's early novels "The White Peacock", "Sons and Lovers", "The Rainbow", "Women in Love" in the context of intermediality allows us to note a number of features:

- keeping in touch with the genre, composition, and stylistic traditions of the English realistic novel;
- updating the theme: replacing the event series that determines the interpersonal conflict of a realistic novel with a description of internal psychological conflicts and emotional experiences that determine the intrapersonal conflict, as well as the desire to find the artistic means necessary to convey the conflict in the individual's mind;
- using (following the pre-Raphaelites) the achievements of painting, the play of light, shadow, color and form (characteristic of impressionist and post-impressionist artists) in works of verbal art;
- use of symbols based primarily on images of flora and fauna.

When considering the novel "Women in Love", which completes the work of Lawrence in the 1910s, it reveals changes that indicate the entry of the writer into a period of creative maturity:

- changing the tone and atmosphere of the work: from the complex and life-affirming optimism of the novels of the 1910s, Lawrence proceeds to reproduce the atmosphere of tragic moods, anxiety, loss, helplessness associated with the loss of former values and uncertainty in finding new ones;
- changing the image of the inner life: to the narrative of the character's feelings, experiences, and reflections characteristic of early novels, a complex, myth-based symbolism is added that connects the inner life with the laws of the Universe.

Dialogue between the imagery of different types of art in a literary text as well as the dialogue with the literature of the previous epochs, so clearly manifested in the work of Lawrence, remains an inevitable means of implementing the creative idea in the literature of the new Millennium.

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ENGLISH BORROWINGS IN THE RUSSIAN LANGUAGE

Abstract: Intensive convergence of Russian and English languages in social networks and on the Internet, active use of English vocabulary from different spheres of life have resulted in a large number of borrowings in Russian. This paper shows how these changes affect the modern teacher, mainly in teaching vocabulary, and touches upon the the issue of changing the Russian language due to the excessive flow of anglicisms. The idea of originality and uniqueness of the Russian language is discussed.

Keywords: English borrowings, Anglicism, the Russian language, teaching English language.

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АНГЛИЙСКИЕ ЗАИМСТВОВАНИЯ В РУССКОМ ЯЗЫКЕ

Аннотация: Интенсивное сближение русского и английского языков в социальных сетях и Интернет, активное использование английской лексики из различных сфер жизни привели к большому числу заимствований в русском языке. В данной статье показано, как эти изменения влияют на современного педагога, главным образом, при обучении лексике, затрагивается вопрос об изменении русского языка из-за чрезмерного потока англицизмов. Проводится мысль о неповторимости и уникальности русского языка.

Ключевые слова: заимствования, англицизмы, русский язык, обучение английскому языку.

In today's world it is simply necessary to know English, no matter how banal it may sound. This important and necessary skill is no longer a sign of good and quality education, but serves as a means of survival in a rapidly changing environment, in which knowledge of the language, or better than several languages, helps to more easily master the new reality, to understand new words and new meanings and, consequently, to navigate in modern society. Actress Marlene Dietrich spoke about raising children: "Whatever you do for your children, at a certain age they will blame you for it. The only thing you have to insist on is learning foreign languages. They will forgive you for that".

The largest influx of English words into the Russian language occurred in the 90s after the collapse of the USSR. Not only scientific and technical terms came to our language, but also words denoting new realities: scuba, jeans, shorts, clips, camping, laser, motel, scooter, nylon, transistor, escalation, etc. The biggest influx of English words in Russian came in the 90s. Some English words entered into synonymous relations with Russian words: show - spectacle; modern - new, modern; hobby - hobby, horse; stewardess - flight attendant.

At the moment the Russian language is experiencing a sharp wave of English borrowing, as there are many new concepts and things, professions that previously did not exist (blogger, beatystylist, freelancer, creator, etc.), there was a leap in technology and technology, people began to travel a lot, etc. In our lives, English words are injected with a huge flow that cannot be contained.

In this huge amount of vocabulary, it is important to understand that not all borrowing from English is the same; some are simply borrowed, and others are completely invented. It is necessary to distinguish between anglicisms, americanisms, pseudoanglicisms, neologisms and pseudoanglicisms, and where it is just Runglish, the words in which sometimes get twisted and broken and take not

fancy, but ugly forms. Let's give an example of a dialogue between members of the Russian-speaking community in one of the US supermarkets in Brighton Beach in New York City: Ty poitala to, chto ya poshapala? [1].

It is crucial for today's English teacher not only to understand all these concepts and to use English words correctly itself, but also to convey this information to pupils and students so that they can independently navigate through all this lexical diversity, throw away unnecessary things, not to seem naive in their excessive enthusiasm for everything new, have their own point of view and, of course, love their native language.

Examples of anglicisms in Russian can be easily found in the world of digital technology: *апгрейд* от англ. *upgrade*, *десктоп* от англ. *desktop*, *интерфейс* от англ. *interface*, *логин* от англ. *login*, *плагин* от англ. *plug-in* and many others. What the hell is there to talk about the digital world, even if an ordinary trip to the store now many people are accustomed to call *шоппингом* от англ. *shopping*, and the names of food such as *шримп ролл* от англ. *shrimp roll*, *маффин* от англ. *muffin*, *смузи* от англ. *smoothie*, *фреш* от англ. *fresh*, do not seem any exotic.

Some people, especially young people, excessively use English words in their speech, considering it fashionable, but it is not always quite justified to use them and neglect the native Russian words. It sounds strange sometimes by ear. The point is that if nouns are quite easy to integrate into Russian, then verbs are more difficult. As the grammar of the Russian language differs from that of English, it is necessary to conjugate them in everyday use. Here is an example of the use of the English verb: *chilit'*. *Chill* on youth slang means "to have a rest, to have fun, to lie down in a relaxed posture, to conduct not burdening dialogues, to dull on the Internet. In simple words, do nothing" [2]. The youth slang contains many translated English words or phrases in Russian, which are called *calque*. Abbreviations are also used, they sometimes even replace the correct expression also existing in the Russian language. The expression IMHO (*в рус. яз. ИМХО*) is one of the popular abbreviations used on the Internet, meaning "In My Humble Opinion", which literally means "In My Humble Opinion" is not at all an expression of politeness, but rather is used to defend one's own position and a sign of knowledge of the Internet language.

In addition to direct borrowings of English vocabulary in Russian, there is also a process of word formation of pseudoanglicisms (false anglicisms) - neologisms that denote concepts or phenomena new to the language of the receptor and simultaneously absent in the source language. Such anglicisms can be formed by a word combination of both English bases (for example, *shop-tur*, which has no equivalent in English) and a composition of English and Russian bases (for example, *shub-tur* and *lohotron*) [3].

Due to the global spread of Anglo-American culture in 20th and early 21st centuries, many English terms are used to communicate in politics, economics, science as international in many languages of the world. The Russian linguist, PhD

in philological sciences, professor Krysin L.P. identifies the following reasons for borrowing from one language to another:

1. The need for the name of a new thing, a new phenomenon, etc.
2. The need to differentiate meaningfully close, but still different concepts.
3. The necessity of specialization of notions - in this or that sphere, for some or other purposes.
4. The tendency is that the whole object, not divided into separate components, should be denoted as "whole", not as a combination of words.
5. Socio-psychological causes and factors of borrowing: the perception of a foreign-language word as more prestigious, "scientist", "beautifully sounding" by the whole team of speakers or its part, as well as the communicative relevance of the term [4, p. 58].

L.P. Krysin's considers that Russia has more tolerant attitude to such active anglicization of all spheres of life prevails, although welcome is far from all. Many people are concerned that foreign borrowing has entered our lives in a large volume and this may lead to the depreciation of our native language [4].

In France, for example, global borrowing of English words is seen as much more negative, and public interest groups and governments are trying to reverse this trend. Even the symbol @ the French must now read as *arobase*. The name derives from the ancient Spanish and Portuguese measure *arrobe*, which was once called the circled letter "a". Its name in turn comes from the Arabic "arrobe", which means "quarter" [5]. In Germany, nationalists or even National Socialists often refuse to use English words, even if they are really common. Instead, they use German equivalents that no one would ever use as "Weltnetz" instead of the Internet or even Weltnetz-Seite ("Website") [6].

The well-known linguist Krongauz Maxim Anisimovich believes that the Russian language is a self-developing mechanism that "is not afraid of the flow of borrowing and jargonisms, nor of the big and, most importantly, the rapid changes that are taking place in it. The Russian language will "digest" all of this, preserving something, discarding something, and finally working out new norms, and stability will replace chaos. Besides, even in chaos one can find positive aspects, because the creative possibilities of the language, which are not constrained by strict norms, are clearly realized in it" [5].

Thus, we tried to consider the processes taking place in the Russian language, connected with the global spread of English language and culture, and to show the importance of their influence in teaching a foreign language.

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SEMANTIC STRUCTURE OF ZERO-DERIVED NOUNS FROM VERBS AND VERBALS WITH IMPULSE/IMPACT MEANING

Abstract: This article is devoted to the problem of correlation between nominal and verbal features in two types of verbal derived nouns: zero-derived nouns and verbal nouns with –ing. The semantics and status of these structures are analyzed. The author analyzes the nominal and verbal components and characteristics of these combinations, analyzes the combinability and its limits.

Keywords: zero-derived nouns, verbal nouns with -ing, nominal/verbal semantic component, functional transposition, lexical derivation, syntactic derivation, semantic transposition.

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СЕМАНТИЧЕСКАЯ СТРУКТУРА СУЩЕСТВИТЕЛЬНЫХ, ОБРАЗОВАННЫХ ПО КОНВЕРСИИ И СУЩЕСТВИТЕЛЬНЫХ, ОБРАЗОВАННЫХ С ПОМОЩЬЮ СУФФИКСА -ING ОТ ГЛАГОЛОВ СО ЗНАЧЕНИЕМ ФИЗИЧЕСКОГО ВОЗДЕЙСТВИЯ

Аннотация: Статья посвящена анализу семантики отглагольных существительных, образованных как по конверсии, так и с помощью суффикса –ing. Рассматривается набор новых категориальных признаков – именных признаков, степень актуализации субстантивных компонентов и угасания исходных процессуальных сем.

Ключевые слова: семантические характеристики глаголов со значением физического воздействия, транзитивность, лексическая/синтаксическая деривация, конвертированное существительное, отглагольное существительное, сема предметности, сема процессуальности.

This research is devoted to the problem of correlation between nominal and verbal features in two types of verbal derived nouns: zero-derived nouns and

verbal nouns with -ing, that is two types of verbal nouns – nouns formed by conversion from the infinitive, and nouns with derivational -ing.

The material of the research is verbal nouns with impulse/impact meaning such as *slap, bang, cut, touch*.

The peculiarity of this subclass of verbs is high degree of transitivity. P.J. Hopper and S.A. Thompson gave a list of characteristics of transitivity hierarchy based on the intensity of action [1, pp. 251-255]. From this point of view the chosen verbs are characterized as highly transitive. Due to this fact the predicate and its object can form “a closely connected semantic unity” [2, p. 78]; the meaning of the verb is much determined by the meaning of the object.

The meaning of both types of verbal nouns - zero-derived nouns and nouns with -ing is characterized by their hybrid nature comprising both verbal and nominal features. Therefore, conversion is also called “a functional transposition” [3, p. 130] or derivation [4, pp. 60-64]. Most linguists insist on the necessity to distinguish functional transposition (syntactic derivation) and semantic transposition (lexical derivation). Functional transposition implies a change in syntactic function, whereas lexical meaning of the word does not change. Semantic transposition presupposes the change of the lexical meaning of the word as well.

In fact in many cases it is actually impossible to draw a clear border-line between syntactic and lexical derivation, because transposition is often complicated by semantic shifts. Transposition or derivation of a verbal part of speech into a nominal one is basically predetermined by the presence of substantive meaning (or sema “thingness”) in the derived forms.

As it is well-known, conversion represents a secondary type of nominalization based on one of the tropes – metonymy. The indication of substantivity is the main onomasiological feature of noun. Some linguists are of the opinion that due to metonymical shifts the sema “substantiality” actualizes essentially in the semantic contents of verbal nouns [5].

Transposition and parts of speech are correlated, because one of the assignments of parts of speech is syntagmatic orientation of a word for functioning in a sentence. Therefore such formal “adjustment or fitting” is connected with the change of categorical status, or categorical sema.

In other words, the semantics of any verbal noun can be regarded as some hybrid space which appears as a result of combination of two initial cognitive spaces – verbal and nominal. Many researchers also think that when a verbal complex is transformed into a noun there is always an element of generalization and abstraction [5].

Due to this fact some linguists suggested to select also derivative classes of word hybrids, besides the main parts of speech, which comprise features of different parts of speech. However the idea of existence of words which do not belong to any part of speech is not supported in linguistics. In particular, E. Kubryakova does not deem it necessary to distinguish such parts of speech as “noun-verb” or “universal”. E. Kubryakova concludes that polyfunctionality of English word is a fiction: the word cannot be a noun, an adjective and a verb

simultaneously. The mechanism of such connection is metonymical continuity, when one form begins to function as another form: the word belonging to one part of speech (for example, verb) is capable to appear in the function of another (for example, noun) [6, p. 35].

Metonymical continuity lays at the bottom of formation of the whole semantic field of zero-derived verbal nouns denoting simultaneously either “action/process”, or “result of this action/process”. Metonymy is defined as a trope in which one name is used to stand for another name “associated on a contiguity”. The metonymical link between the meaning of verbal names the basic verbs can be formed in several ways: ‘action → product of the action’, ‘action → a way of its implementation’, ‘action → result of the action’, ‘action → the fact of fulfillment of the action’. The choice of semantic model of derivation is determined by stereotyped conventional associations.

The meaning “result of the action” is one of the key semantic components of the basic verbs and zero-derived nouns. The peculiarity of this semantic component is its greater degree of substantiality in comparison with other derived meanings. It proves that the meaning “result of the action” of a verbal noun in most cases has a concrete character, that is it denotes a thing (for instance – cut – *рана*). Many linguists characterize the semantic model “an action – its result” as the most capacious and productive in a lexical system of English language. The result of action is included into the semantic structure of activity, alongside the doer of the action, its object, process, and purpose. The result of the action may be shown in zero-derived nouns as:

- 1) sound – noise/sound produced by V-ing (knock, rap);
- 2) object which is a result of the *action* (*cut – the result, effect, or product of cutting*);
- 3) place (*stroke – a point of impact; place hit by a missile*);
- 4) abstract concept;
- 5) perceptive effect of the action (*a mark made (left) by V-ing*) (press, stroke);
- 6) condition (*condition, state of being V-ed*) (blow, press kick).

Some examples to illustrate these meanings:

... I had audience of him with a cut in his forehead or a black eye... [7, p. 164] – [object, the result of the action].

Pete put down a bottle with a bang and turned a formidable face toward them [8, p. 44] – [sound accompanying the action].

they felt the touch of these two magical places [9] (www)– [«abstract influence»].

As any other category the category of “substantiality” forms a field. Closer to periphery the converted names with the meaning of isolated fact of action are placed. Their substantiality is expressed in a certain integrity. The boundaries of this field have rather indistinct character, and involves the interaction of categories.

In traditional grammar all meanings which can be expressed by a noun are defined as nominal meanings. Many linguists disagree with such point of view, as

some of them have fictitious character of substantiality. Nevertheless, the tendency to develop substantial meaning is traced in such nouns. One of assignments of transposition is to 'adjust' available words to a necessary syntactical position. E. Kubryakova refers such phenomenon as verbal nouns with *-ing* to transposition. Semantically they are close to verbal nouns formed by conversion, and they have a number of common features.

A verbal noun with the derivational suffix *-ing* is often synonymous to a zero-derived noun (formed from a verb by conversion) and may be regarded as a kind of functional transposition as well as a zero-derived noun. The fact of the existence of two forms of transposition makes us think that as any synonyms that they are not absolutely equal in meaning.

A verbal noun formed by conversion is characterized by more distinct nominal sema (thingness). Besides a verbal noun derived by conversion, as well as verbal noun with *-ing*, usually have an abstract meaning. The meaning of a verbal noun with *-ing*, however, is characterized by more distinct verbal feature as it denotes "process". As a rule it refers to the whole situation.

Generally verbal nouns with *-ing* are characterized mostly by verbal features. It can be proved by the fact that the dictionaries do not register this type of transposition: the meaning of these nouns is explained by reference to the corresponding basic verb. It is obvious, that in this case we have only formal "adjustment or fitting".

Verbal features obviously predominate in verbal nouns with *-ing*. And in this case we can talk only about functional transposition, but not lexical derivation. The most common among verbal nouns with *-ing* are the names of situations, the so-called "names-events".

Usually the converted noun denotes the fact of a single action, it expresses some integrity of the action, whereas the suffix-derived noun with *-ing* means the abstract name of process of the action:

I could no longer bear the *touch* of her wan fingers [10, p. 223].

A mighty *banging* made ears valueless [8, p. 103].

When conversion takes place the categorial status is changed. The categorial status can be considered as basis of a part of speech (thingness, action, quality). The development of semantics of a verbal noun starts from predominance of the significant component of meaning to the denotative one.

The analysis of material shows that in general verbal nouns with derivational *-ing* sema of "substantiality" has only an implicit character while the sema of process is dominating, whereas in zero-derived nouns "substantiality" sema is prevailing up to explicit level. And sema of "processness", on the contrary, is reduced and it remains at the level of implication. Also there are no verbal nouns formed by conversion with prototype properties of a noun.

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STONE METAPHORS IN NIKITA KHRUSHCHEV'S POLITICAL DISCOURSE

Abstract: This paper deals with the comparative analysis of the Russian metaphorical expressions with the constituent element “stone” employed in Nikita Khrushchev’s political speeches (made during his two official visits to the USA in 1959-1960) and in his memoirs with their English translations. The etymology and cultural connotations of the phraseological units are explored as well. Special attention is paid to the discussion of commonalities and differences of the analyzed metaphors in the languages in question.

Keywords: comparative analysis, concept, Nikita Khrushchev, political discourse, *stone* metaphor.

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МЕТАФОРЫ С КОМПОНЕНТОМ КАМЕНЬ В ПОЛИТИЧЕСКОМ ДИСКУРСЕ НИКИТЫ ХРУЩЕВА

Аннотация: Работа посвящена сравнительному анализу русских метафор с компонентом “камень”, актуализированных в политических выступлениях Н.С. Хрущева во время его официальных визитов в США в 1959-1960 гг. и в его мемуарах, и способов их перевода на английский язык. Предпринимается попытка историко-этимологического комментирования, рассматриваются лингвокультурологические особенности фразеологизмов. Особое место отводится обсуждению сходств и различий анализируемых метафор в рассматриваемых языках.

Ключевые слова: сравнительный анализ, концепт, Никита Хрущев, политический дискурс, метафора с компонентом *камень*.

At present, the problem of studying the universal features and the specificity of national character and mentality based on the main concept spheres in phraseology is the focus of attention of both Russian and foreign linguists. It is generally accepted that commonalities and dissimilarities of phraseological units in different languages can be identified by means of a frontal interlingual comparison.

According to Lakoff and Johnson [1], the concept is a unit of thinking, i.e. it is all information about something that exists in the consciousness of people speaking the language. “The concept in the language is presented by lexemes, free word combinations and phraseological units” [2, p. 302].

The concept of *stone* is connected with the symbols of the biomorphic code of culture [3]. The relevance and importance of studying the metaphorical image of a stone in language and discourse is due to the widespread use of stone symbolism in culture, literature and art as well as its fixation in the semantics of numerous paremias in different languages. Though there is some scholarship that directly investigates this concept, there does not seem to be any research specifically focusing on this issue in political discourse.

The present study is aimed at examining the metaphors for *stone* in parallel corpus that consists of Nikita Khrushchev’s original public speeches (made during his official visits to America in the middle of the 20th century) as well as his celebrated writings and their English translations.

The analysis of the selected fragments allows us to identify the qualities of the stone that underlie the metaphorical interpretation of this concept and that are significant for the figurative characterization of the phenomena of the world and the inner world of man. Thus, two main levels are distinguished on which conceptual characteristics of the lexeme *камень/stone* are expressed. These are mental (inner world) and social (relationship with other people) levels. The largest part of the phraseologisms under investigation is related to the man’s social world. The ability of a big stone to be an obstacle or a hindrance in the implementation of some activities is reflected in the image of a block, as in the following cases, referring to various political, economical and social issues, from Nikita Khrushchev’s memoirs where he alludes to the biblical proverbial expression “камень преткновения”/“stumbling block”:

Еще один **камень преткновения** — пограничные проблемы [4, p. 657].

Here’s another **stumbling block**: border problems [5, p. 230].

Затем Западный Берлин превратился в **камень преткновения** [6, p. 146].

Then West Berlin also became a **stumbling block** <...> [7, p. 558].

Они были для нас **камнем преткновения** [4, p. 685].

Such walls had been a **stumbling block** for us [5, p. 273].

Сейчас я не помню, какие конкретно вопросы стали **камнем преткновения** [6, p. 533].

I don’t remember now exactly which questions became the **stumbling blocks** [7, p. 173].

The situation of the use of stone in the construction of buildings is involved in quite a number of biblical phraseological units filled with Christian symbolism. One of them is the bibleism “краеугольный камень”/“corner stone” utilized by the Soviet leader in his official speech in America. The expression is cited to signify the importance of one of the main principles of the United Nations’

founding Charter, but, for any reason, it is not translated by way of the relevant monoequivalent:

Думаю, что эта наша позиция вполне соответствует принципам Устава ООН, **краеугольным камнем** которого является признание права народов на свободное и независимое существование и развитие [8, p. 151].

It is my opinion that this position of ours fully accords with the principles of the United Nations Charter, which is predicated on recognition of the rights of the peoples to free and independent existence and development [9, p. 74].

The metaphorical interpretation of the images of small stones is based on such an aspect as the ability to be used as a weapon, or an instrument of punishment which is manifested in the semantics of the expression “бросать камешки в чей-л. огород”/“make snide remarks about smb. (make digs at smb).” The image of this paremia contains a metaphor related to the medieval European custom of throwing small stones in enemies’ gardens to make their land barren. As can be seen from the extracts below, this phraseological unit acts as an expression of hostility, the intention to discredit the Soviet political system. It must be stressed, however, that the selected English language units seem to be disputable: the first one is a literal translation, and the second rendering looks like a contamination of two different paremias.

Это дает противникам социализма возможность **бросать камешки в наш огород** [4, p. 762].

That gives the enemies of socialism the chance to “**throw pebbles in our garden**” <...> [5, p. 387].

Это дает противникам социализма возможность **бросать камешки в наш огород** [6, p. 215].

That gives the opponents of socialism a chance to “**throw stones in our garden**” <...> [7, p. 639].

In the sphere of mental processes and conditions, the stone figuratively characterizes the feeling of heaviness. Reflecting on the situation, when one of his acquaintances was condemned as an enemy of the people, Nikita Khrushchev describes his heavy thoughts using the expression “ложиться камнем на душу”. As the translations show, the stone component “disappears” not only in the English analogue of this paremia but in the proverbial comparison as well, thus being replaced by the lexeme “weight”:

Но все это, конечно, **ложилось камнем на душу** [4, p. 101].

Still, all these things **lay like a heavy weight on my soul** [10, p. 113].

Видимо, подобного рода вопросы, которые нам подбрасывали, а мы от их решения отказывались, **падали, как камни**, на весы нашей дружбы, на ту чашу, которая, опускаясь, не способствовала укреплению дружеских отношений [6, p. 41].

Apparently each time they brought us a problem like this, and we refused to solve it, **a little weight was added** to the scales that measured our friendship.

As the scale on which *these weights* refused fell lower, friendly relations between us declined [7, p. 428].

The paremia “He who lives in a glass house should not throw stones” conveys contempt and sarcasm. It means: it is not you who may judge it and even speak about it. In his official speeches delivered at the UN General Assembly in 1960, the Soviet politician applies this adage as a reply to criticism and accusations made by the representative of the USA in relation to the regime of the People’s Republic of China and the U-2 incident. The Russian proverb does not have its structural-and-semantic equivalent in English. Though the selected paremias in both cases show their traditional semantic use, in the second situation, the form of the English analogue (which shares the meaning but does not convey the image of the Russian saying because it does not contain the component “stone”) is obviously undergone some occasional structural changes:

У нас говорят в таких случаях: “*Чья бы корова мычала, а твоя молчала*” [11, p. 403].

In our country we have a saying in such cases which runs somewhat like this: “*He who lives in a glass house should not throw stones*” [12, p.124].

Ну, знаете, я бы сказал вам, что *чья бы корова мычала, а ваша молчала* [11, p. 505].

Well, I should like to tell you that *you are throwing stones even though you live in a glass house* [12, p.230].

After the analysis of the metaphors with the constituent element *stone*, the conclusion could be drawn that conceptual characteristics of the word *stone* in English and *камень* in Russian are found on two generally accepted levels: mental and social. The concept *stone* is characterized by a number of images and illustrated by the facts which are from extra-linguistic reality. All in all, the comparison of contextualized examples serves to identify both universal regularities and the culturally conditioned differences between the languages in question. Moreover, when used in speech, phraseological units can undergo some modifications in accordance with the context.

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METAPHOR IN POLITICAL MEDIA DISCOURSE

Abstract: This article explores the importance of a conceptual metaphor in political media discourse, where it is used not only to facilitate the understanding of a conceptual domain, but also to convince the reader of a certain viewpoint concerning a particular political phenomenon. It is also extensively used in negative *Other*-presentation. Major sources of metaphors are war, fire, disease as well as those of hunting, slavery and color.

Keywords: conceptual metaphor, negative *Other*-presentation, political media discourse, Islam, conservative media.

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МЕТАФОРА В ПОЛИТИЧЕСКОМ МЕДИАДИСКУРСЕ

Аннотация: В статье исследуется значение концептуальной метафоры в политическом медиадискурсе, где она используется не только для облегчения понимания концептуального поля, но и для убеждения читателя в определенной точке зрения на то или иное политическое явление. Концептуальная метафора также широко используется в негативной презентации *Чужих*. Основными источниками исследованных метафор являются война, огонь, болезни, а также охота, рабство и цвет.

Ключевые слова: концептуальная метафора, негативная презентация *Чужих*, политический медиадискурс, ислам, консервативные СМИ.

One cannot overestimate the importance of metaphor in rhetoric associated with Islam. Metaphor is not only capable of showing the similarity of objects and

phenomena, but creates the resemblance, presents these objects or phenomena in a new light [1]. J. Lakoff and M. Johnson, who have done a vast amount of research in the field of metaphor, argue that it is an inherent property of human thought [2].

In this article we aim to examine the extensive use of metaphor in negative *Other*-presentation [3] – in our case *Others* are Muslims – and negative presentation of Islam. A selection of one hundred and ten articles from conservative media containing words *Islam*, *Islamic*, *Moslem*, *Muslim* was the source of our corpus. Journalists used a wide range of metaphors, from traditional, like metaphors of war, fire, disease to relatively novel ones, like metaphors of hunting, slavery and color. One of the most common metaphoric source domains is war. Metaphoric representation of Islam as a destructive force is directly related to the conceptualization of Islam as a religion, encouraging wars. The conservative media is full of reports of explosions, bombings, murders attributed to all sorts of Muslim terrorist organizations and groups. The use of the military metaphor through the metaphor of fire can be demonstrated in the following example:

(1) Once again, it is Islam that is *the spark for war*. It is *the teachings of Islam* that *demand constant fighting and killing*. *All the killing and all the war* is explained to the people as *the "will of Allah."* [4].

The metaphoric use of the verbs “explode” and “trigger” is directly related to warfare and the use of weapons, thus the attention of the target audience is focused on the behavior of the Muslims, who often do not just come out of mosques, but, rather, having received the appropriate “information charge”, rush out in search of prey. Even insignificant events can “pull the trigger”, i.e. provoke mass hysteria among Muslims, just like a weapon, always ready to fire:

(2) Men often *explode out of the mosque* looking for someone to kill to ease their Islamic rage against an infidel world. It does not take much to *trigger mass hysteria* and Islamic mobs screaming, “Death to the world” [5].

A mosque is portrayed as a bomb that can explode at any moment, and radical Muslims are “fragments”, carrying death to “infidels”.

One of productive source domains for metaphors is mythology. Consider the following example:

(3) *The Islamic Pandora's box has been opened* and no amount of energy spent trying to push *the true face of Islam* back in will be successful [5].

According to classical Greek mythology, Pandora, because of her curiosity, could not resist the temptation and opened a jar containing death, hunger and disease, releasing them into the world. In the given example, Islam is explicitly named Pandora's box, and after the events of September 11, it was opened - the adherents of Islam have shown the world its true face (*the true face of Islam*). The metaphor of the true face identifies Islam with the person who preaches the destruction of those who disagree with dogmas of Islam.

In the following passage the danger of Islamic ideology is represented using the mythological metaphor:

(4) Many of these young people live in a kind of cultural *limbo*, stranded between the repressive culture of the Asian subcontinent and the debauched and

degraded culture of Britain. And *the terrible message of the jihad is a siren song* for those who have been abandoned in *a psychic desert* and who search for a meaning to their lives [6].

The author sees many young followers of Islam as having no spiritual foundation in their lives; they exist in a kind of limbo - an afterlife condition hypothesized by Medieval Roman Catholic theologians. Metaphorically limbo can be interpreted as a state of uncertainty; a young man's consciousness is viewed as a kind of psychic "desert". According to the author, Islamists take advantage of these morally immature young people, trying to ensnare them. The metaphor of a siren song originates in Greek mythology. Sirens are beautiful but dangerous creatures who try to lure sailors with their enchanting voices to shipwreck on the rocky coast. The idea of jihad is often as irresistibly attractive to young Muslims as a siren song. This metaphor allows the author to convey the idea that jihad can possess qualities attractive for Muslims, but, in fact, brings them nothing but death.

Human health is frequently used as a source domain for metaphor. The metaphor of illness and death is one of the most common in articles on Islam. In this type of metaphor Islam is conceptualized as cancer, Muslims as sick people. Here is an example of conceptualization of Islam as a mental illness, in this case - hysteria, which, according to the author, is inherent in the followers of Islam:

(5) *Islamic hysteria* is in full voice to bend the world to Islam's will [5].

Some journalists explicitly call the Islamic mindset pathological:

(6) *The Pathology of an Islamic Mind* [5].

Those who escaped from the captivity of Islamic ideology are the lucky ones: they were able to avoid insanity. Their minds are free from the "*maddening storm clouds of Islam*":

(7) The lucky ones will escape the insanity, and for them it is like being re-born. Their minds now clear of the *maddening storm clouds of Islam*, they will attempt to start a new life away from Islam [5].

Islam accepts the pathology of consciousness in his followers as the norm, and reasonable, mentally healthy people are destroyed:

(8) Only in Islam is the *abnormal mind accepted* and the *normal mind is killed* [5].

The next example highlights the destructive influence of Islam to which the Muslim mind is exposed at an early age, its integrity violated (*mind is twisted*). However, the process can be reversed if one chooses to reject Islamic beliefs and "the patient recovers":

(9) *The Muslim mind is twisted early in life* and while there is hope that it can be made whole again, those who do recover must be willing to abandon friends and family because they will no longer be welcome [5].

In the following examples we find the metaphor of disease, namely, a metaphorical representation of Islam as cancer. According to this model, the Islamic threat is identified not only with the bygone "red" menace of the Cold War, but also with cancer whose metastases are omnipresent:

(10) Indeed, like the Red Menace of the Cold War era, the Green Peril is perceived as a *cancer spreading around the globe*, undermining the legitimacy of Western values and political systems [7].

(11) Like the patient who has just learned his body is *riddled throughout with cancer*, most Americans have just discovered that while they were living their busy lives, concerned with family and work - *a cancer has been growing and metastasizing* in their midst - and that *cancer is Islam* [8].

Since cancer is a terminal disease, by using this metaphor, the author of the publication objectifies his point of view on the problem of Islam taking over the western civilization: it is seen as a malignant and irreversible process; it threatens the existence of the whole world. A combination of the metaphor of disease (*cancer*) with the metaphor of war (*to undermine*) in example (11) makes the statement even more expressive.

Conceptualization of fanatical Muslims as people suffering from fever is reflected in the mentioned passage. Under the influence of imams, especially after Friday prayers, Muslims are as if in a state of fever; the use of the phrase “*lose touch with reality*” implies that Muslims are in a state of delirium, unable to adequately perceive reality:

(12) Muslims *lose touch with reality* after being brought to *a fever pitch* by the imams and mullahs, especially during Friday prayers [5].

The way we construct our worldviews is inseparable from metaphor. Therefore, in this article we sought to understand how the conceptualization of Islam in conservative media discourse is realized through several basic metaphors: metaphor of war, metaphor of disease and death, mythological metaphor. All of these metaphoric frameworks had the effect of representing Islam in a negative light. Thus, a great deal of rhetorical action was mobilized in the creation of a new concept – *ISLAMIC THREAT*.

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LINGUISTIC ASPECTS OF FORESIGHT STUDIES

Abstract: The article investigates the role of intuition in foresight both at household and economic levels. The linguistic analysis of examples from foresight texts reveals characteristic features of foresight knowledge.

Keywords: foresight, foresight studies, intuition, decision making, conceptual metaphor.

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ЛИНГВИСТИЧЕСКИЕ АСПЕКТЫ ФОРСАЙТ-ИССЛЕДОВАНИЙ

Аннотация: В статье рассматривается роль интуиции в Форсайте как на бытовом, так и на экономическом уровне. Лингвистический анализ текстов Форсайт-исследований позволяет выявить основные характеристики Форсайт-знаний.

Ключевые слова: Форсайт, Форсайт-исследования, интуиция, принятие решений, когнитивная метафора.

The current socio-economic and geopolitical situation is developing so dynamically that large enterprises and entire countries should plan their actions for several decades ahead. In this regard, a key role is played by foresight studies. According to Ben Martin, foresight is a systematic attempt to assess the long-term prospects of science, technology, economics and society in order to identify strategic research directions and new technologies that can bring great socioeconomic benefits. [1, p. 8].

However, if systematic forecasting in the field of economics, science and technology is anchored in the name "foresight", in its everyday application foresight literally means an ability to foresee and understand in advance. At the same time, the concepts hindsight (retrospective understanding), insight (introspective understanding) and foresight (prospective understanding) form a complex category, representing the instant understanding of the problem, which comes "from outside", without any efforts, as a result of its restructuring.

Marie Conway defines foresight as "a person's ability to think ahead, model, create and respond to future events" [2]. The researcher classifies foresight as an unconscious thought process.

The need for decision making is a fundamental aspect of modern life, both for individuals and large corporations, with rationality and intuition lying at the heart of decision-making mechanisms at both household and economic levels.

In interpreting rational and intuitive grounds, we will take a holistic approach, assuming that these processes do not exclude, but complement each other.

According to a survey conducted by Jagdish Parikh at Harvard Business School, respondents relied equally on intuition as well as their analytical ability to make decisions, but 80% of their success attributed to instinct or gut feeling. Creativity and synthesis are basic in strategic thinking, so intuition is more applicable than analysis [3, p. 40].

Daniel Burrus, a business consultant and global technology expert, introduces such a concept as “flash foresight”. Flash foresight is an unexpected insight about the future, which leads to a new and radically different way of implementing a process, opens up new unseen earlier opportunities and solves problems before they happen. The process is based on data from five well-known senses in a combination with intuition. But in contrast to intuition, foresight allows one to design the result of a combination of these six senses for the future [4, p. 3].

Let us consider in detail the main methods of modern foresight research. Foresight research is based on the so-called “foresight diamond”, the angles of which reflect the four basic components: creativity, expertise, interaction, evidence. Each of these components is characterized by a certain set of methods used for decision-making. Creative methods include wildcards (high-impact low-probability events), scriptwriting, reverse prognosis, brainstorming, providence, visualization (association building), etc. Proof methods are indicators, extrapolation, scanning, literature review, benchmarking. Delphi, expert panels, critical technologies, morphological analysis, etc. are located in the expertise area. Interactions are implemented through role-playing games, conferences, interviews, population panels, etc. [1, p. 14].

In this study, we would like to pay attention to creative methods, whereby decision-making can be triggered by foresights, based on unconscious cognitive processes. In this regard, it is interesting to mention J. Lakoff, who notes that 95%, if not more, of all thought processes are unconscious [5, p. 38].

Unconscious cognitive processes in decision making might also be attributed to intuition, which is interpreted as a thinking process consisting in finding a solution to a problem based on search guidelines that are not logically related and insufficient to produce a logical conclusion [6].

With all the variety of gnoseological approaches, we can conclude that intuition is seen as direct knowledge which is not questioned but cannot be explained, the main characteristics being: 1) the speed of hypothesis formulation and decision making; 2) lack of awareness of its logical foundations 3) involuntary, randomness of the intuitive decision. These very characteristics are supposed to influence how intuitive cognition which is expressed in language.

In analyzing the cognitive mechanisms underlying foresight (both on the everyday and corporate levels), we will proceed from the postulate that thinking is inextricably linked to language, and consciousness is objectified using language [7, p. 304].

Let us consider some of the examples taken from the texts of foresight studies:

- (1) You’ve had *flash foresights*; we all have. They are those *fleeting glimpses* we sometimes have of where things might be heading.
- (2) Dale’s insight is a classic eureka! moment, one of those legendary *leaps of informed intuition*, like Newton’s discovery of gravity after watching an apple fall from a tree, or Kekulé’s dream of a ring of snakes that

prompted his discovery of the carbon ring, the foundation of organic chemistry.

- (3) If you were to freeze-frame Dale Morgen's thought process and examine each thread, you would actually find a number of these *triggers interacting to spark his flash foresight*, and the same holds true with the oil rig concept.

In the first example metaphors "flash foresight" and "fleeting glimpses" serve the double purpose of denoting the speed of the decision attributed to foresight and the light source which refers to the knowledge gained. In the second example, metaphor "leaps of informed intuition" is used to show a quantitative change from having no solution to a problem to finding this solution, without evident awareness of how it happened.

"Light is knowledge" is a typical conceptual metaphor, which we again see in the third example ("spark his flash foresight"), the syntactic structure of the sentence with the knower (Dale Morgen) expressed as an object (not subject, as it usually is) serves to demonstrate both lack of awareness and randomness of the decision.

Some more examples were taken from the websites of the companies which specialize in foresight services:

- (4) Foresight believes that *innovation is sparked* at the intersection of existing fields.

- (5) *Bring your company's best ideas to light*

- (6) *Leaping the Abyss: Putting Group Genius to Work*

Here again we can see the "spark" and the "leap" metaphor for describing the process of taking creative decisions triggered by unconscious process.

The analysed examples, though not numerous, demonstrate some typical patterns in depicting the process of foresight and decision making, at least at first stages, when creative foresight methods are used: these decisions are seen as uncontrollable bursts of knowledge (flashes of insights), this reflected both at semantic and syntactic structure of the sentence.

The linguistic study of foresight is a multifaceted topic, which seems to be very promising in the years to come. It will allow to describe cognitive mechanisms underlying the processes of forecasting the future and collective decision making.

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LITERARISCHE MOTIVE IN DER MALEREI VON ANGELIKA KAUFFMANN

Anmerkung: im Artikel werden die malerischen Werke der schweizerischen Künstlerin Angelika Kauffmann (1741-1807) analysiert. Besondere Aufmerksamkeit wird dem literarischen Thema auf der Grundlage einiger ihrer Gemälde, der Besonderheiten ihrer Interpretation und der künstlerischen Sprache gewidmet.

Stichwörter: Angelika Kauffmann, Malerei, literarische Motive, Kunst des 18. Jahrhunderts, Neoklassizismus, Sentimentalismus

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LITERARY MOTIVES IN ANGELIKA KAUFFMANN'S PAINTING

Abstract: the article analyzes the pictorial work of the Swiss artist Angelika Kauffmann (1741-1807), special attention is paid to literary motifs based on the plots of a number of her paintings, the peculiarities of its interpretation and artistic language.

Keywords: Angelika Kauffmann, painting, literary motifs, 18th century art, neoclassicism, sentimentalism

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ЛИТЕРАТУРНЫЕ МОТИВЫ В ЖИВОПИСИ АНГЕЛИКИ КАУФМАН

Аннотация: в статье анализируется живописное творчество швейцарской художницы Ангелики Кауфман (1741—1807), особое внимание уделяется литературной тематике в основе сюжетов ряда ее картин, особенностям ее интерпретации и художественного языка.

Ключевые слова: Ангелика Кауфман, живопись, литературные мотивы, искусство 18 века, неоклассицизм, сентиментализм

Sie wurde von Dichtern, Künstlern und Wissenschaftlern bewundert. Sie malte Porträts von Königen. Johann Wolfgang Goethe trug in ihrem Haus seine „Iphigenie“ vor. Angelika Kauffmann galt als Wunderkind. Seit ihrer Kindheit sprach sie mehrere Sprachen, mochte die Literatur und schrieb Gedichte. Das Mädchen hatte musikalische Talente und ihr wurde Erfolg auf der Bühne prophezeit. Nach ihrem Biographen Giovanni Gerardo de Rossi wählte sie jedoch den dornigen Weg der Malerei anstelle des blumengeschmückten Weges der Musik [1, S. 84]. In ihrem „Selbstporträt, zögernd zwischen den Künsten der Musik und der Malerei“ (1794-1796) zeigt sie die Wahl, die in ihrer Jugend stand. In Weiß gekleidet verabschiedet sich die junge Kauffmann von der Musik und wendet sich der Malerei zu, die sie in die Berge ruft. Das Thema des Werkes basiert auf dem antiken Mythos „Herakles am Scheideweg“, in dem der Held sich für die Tugend und das komplexe Leben eines heldenhaften Kämpfers entscheidet und nicht für ein unbeschwertes Leben in Freude. Die Künstlerin stellt die Szene selbstbewusst und geistreich dar.

Der erste Lehrer, der dem Mädchen eine künstlerische Ausbildung gab, war ihr Vater Joseph Johann Kauffmann (1707-1782). Er war eine Art reisender Künstler, der von einer Stadt zur anderen durch die Schweiz und Norditalien zog, um Kirchen und Landgüter zu bemalen. Er ermutigte sie, sich mit Kunst zu beschäftigen. Mit seiner Hilfe trat sie in den internationalen, ausschließlich männlichen Kreis von Künstlern aus Florenz und Rom ein. Als Kind begleitete Angelika ihren Vater auf vielen seiner Reisen und lernte auch das Malen. Nach dem frühen Tod der Mutter wurde die Beziehung zwischen Vater und Tochter noch enger. Er gab ihr seine eigenen künstlerischen Ambitionen weiter und wünschte ihr, dass sie das erreicht und versteht, was er selbst nicht geschafft hatte.

Kauffmann wurde schnell als Porträtistin berühmt. Im Jahr 1766 zog sie jedoch nach London, wo sie sich als Künstlerin des historischen Genres etablierte, das zu dieser Zeit am meisten respektiert wurde. Kauffmann wurde 1769 mit der ersten Ausstellung der neu gegründeten Royal Academy of Arts in London bekannt. Ihre Gemälde zu mythologischen Motiven wurden im Stil des damals populären Neoklassizismus gemalt. Ihre Karriere stand der ihrer männlichen Kollegen in keiner Weise nach [2, S. 24].

Im Jahr 1781 heiratete sie den venezianischen Künstler Francesco Zucchi, einen Freund ihres Vaters. Bald darauf zog das Ehepaar nach Rom, wo ihr Haus

zum Zentrum des gesellschaftlichen Lebens wurde. Künstler und Würdenträger aus der ganzen Welt wollten Angelika Kauffmann kennen lernen. Sammler und Kunstliebhaber wetteiferten um ihre Bilder [1, S. 87]. Als berühmte Porträtistin ihrer Zeit malte sie auch religiöse oder literarische Motive.

Unter den europäischen Meistern der zweiten Hälfte des 18. Jahrhunderts brachten große Popularität Angelika Kauffmann ihre Werke zu Motiven aus den Werken von William Shakespeare, Torquato Tasso, Friedrich Gottlieb Klopstock, Salomon Gesner, Alexander Pope und Laurence Sterne. Sie trugen der Nachahmung bei und der deutsche Dichter Klopstock, ein Freund der Künstlerin, sagte, dass „die ganze Welt begann, Kaufmann nachzuahmen“ [3, S. 21].

In den 1760er Jahren malt die Künstlerin ein Gemälde, das die Novelle über Griselda aus dem Dekameron illustriert („Griselda“, um 1766, Chur, Graubündner Kunstmuseum). Die Novelle erzählt die Geschichte von Adel und grenzenloser Geduld, ein Vorbild dafür verkörpert Griselda. Künstler wandten sich oft der Geschichte des Lebens einer treuen und bescheidenen Ehefrau zu, die immer wieder von ihrem Ehemann Gualtieri Herausforderungen unterworfen wurde (wir können uns an die Werke von Pesellino, Apolonio di Giovanni, Benozzo Gozzoli, Marco del Buono usw. erinnern). Meistens wählten die Künstler die Anfangs- und Schlussepisoden der Novelle, die als Szenen der Jagd oder des Hoflebens interpretiert wurden.

Das Gemälde von Angelika Kauffmann stellt die Heldin dar, wobei sie nicht dem Original von Boccaccio folgt, sondern seiner freien Nacherzählung in Canterbury-Geschichten von Geoffrey Chaucer. Hier wird eine einsame Griselda mit einem Garnknäuel in einem ruhigen Waldgebiet dargestellt. Dieses Gemälde ist im Hintergrund einer idyllischen Landschaft gemalt, die eher die natürliche als die verschönerte Natur verkörpert. Dieser Ansatz war bei den Meistern der zweiten Hälfte des 18. Jahrhunderts beliebt, deren Kunst von vorromantischen Empfindungen durchdrungen war.

Die Künstlerin liebte das ovale Format der Gemälde und verwendete es oft. Boris Wipper analysiert die Besonderheiten der ovalen Komposition und stellt die doppelte Natur des Ovals fest: „Es hat nicht nur eine weichere Krümmung, sondern auch einen flexibleren, variableren Rhythmus seiner Silhouette. Soweit subtil Frieden und Konzentration verkörpert wird, soviel abwechselnd und voller Strebung ist das Oval. <...> Ein Künstler kann einem Oval eine ganz persönliche Note geben“ [4, S. 214]. Angelika Kauffmann schafft die Komposition gekonnt; die ovale Form ihrer Werke verleiht ihnen die nötige Dynamik und charakteristische Erzählmöglichkeit.

In Form eines Briefromans entstand Laurence Sternes Buch „Yoricks empfindsame Reise durch Frankreich und Italien“ („A Sentimental Journey Through France and Italy“) (1768), das als programmatisches Werk des europäischen Sentimentalismus betrachtet werden kann. Es ist das Endergebnis der Überlegungen über den Menschen während der ganzen Tätigkeit von Sterne. Sterne beschreibt seine Gedanken, Erinnerungen und Eindrücke von seinen Auslandserfahrungen und stuft sich vorläufig in die Kategorie von „sentimentalen

Reisenden“ ein, die die Welt ohne Vorurteile beobachten und versuchen, verschiedene Emotionen zu erleben, die Menschen oder Fakten in ihnen hervorrufen. Der Autor beschreibt besondere Charaktere, ungewöhnliche Menschen oder Episoden im Leben, deren Zeuge er war und die seine Gefühle in irgendeiner Weise beeinflusst haben [5, S. 219].

Zu einem der Motive dieses Werkes führte Angelika Kauffmann mehrere Versionen von Gemälden mit dem Titel „Wahnsinnige Maria“ (1777-1780) auf. Die Heldin von Sterne ist ein Bauernmädchen Maria aus Moulins, verrückt vor unglücklicher Liebe und verwaist, ziellos in der Umgebung umherirrend. Die Heldin in Kauffmanns Gemälden ist mehr unglücklich als verrückt. Die Gestaltung eines sanften jungen Mädchens mit leicht verstrubbeltem Haar sollte im Publikum ein Mitgefühl wecken.

1782 beauftragte ein Londoner Verleger Kauffmann mit der Herstellung von Illustrationen für Shakespeare, an welchem ein Interesse im späten 18. Jahrhundert wieder aufkam. Die Künstlerin stellte eine Szene aus dem Stück „Der Sturm“ im Gemälde „Miranda und Ferdinand“ dar. Der junge Prinz Ferdinand zog auf eine Insel, wo er schöne Miranda traf. Der Vater von Miranda Prospero sitzt tief in seiner Höhle. Er will die Liebe der jungen Menschen prüfen. Ferdinand muss einen riesigen Holzstoß bauen.

Die Künstlerin hat ein literarisches Muster in ein schönes Gemälde verwandelt. Die Landschaft bildet einen romantischen Hintergrund für die gesamte Szene. Der Fels beugt sich wie ein Bogen über die Liebenden. In der Ferne sieht man das Meer, das mit dem hellen Himmel verschmilzt. Es dominieren warme Braun- und Rottöne, und das Bild wird durch das ungewöhnliche ovale Format attraktiver. Die Landschaft hebt sich immer deutlicher vom schwarzen Rahmen ab.

Die aufgeführten Beispiele erschöpfen nicht die literarischen Motive in malerischen Werken von Angelika Kauffmann. Die Künstlerin hat sich mehrmals der Illustration der Werke von W. Shakespeare, Solomon Gesner, Alexander Pope, Torquato Tasso und anderen zugewandt. Für ihre Werke wählte sie nicht gewöhnliche Peripheriemotive und gab deren brillante malerische Lösungen an. Angelika Kauffmann kann zu Recht als herausragende Künstlerin bezeichnet werden und ihre Werke nehmen einen bedeutenden Platz in der Geschichte des europäischen Neoklassizismus ein.

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ANALYSIS OF PILGRIMAGE TOURS SPECIFICS IN SAINT PETERSBURG

Abstract: The paper deals with the specific features of target audience of pilgrimage tours, approaches to presenting information to them as well as tasks that a guide faces in case of such tours. As a result of the analysis, characteristic features of excursions to the Holy Sites in St. Petersburg are revealed.

Keywords: Orthodox shrines, target audience, "mission" of the guide, seasonality of excursion programs, the choice of objects of display.

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АНАЛИЗ СПЕЦИФИКИ ПРОВЕДЕНИЯ ЭКСКУРСИЙ ПО СВЯТЫМ МЕСТАМ САНКТ-ПЕТЕРБУРГА

Аннотация: В работе рассматривается специфика целевой аудитории паломнических туров; подходы к подаче информации для нее; задачи, которые стоят перед экскурсоводом в случае проведения подобных маршрутов. В результате анализа выявляются характерные особенности экскурсий по Святым местам в Санкт-Петербурге.

Ключевые слова: «миссия» экскурсовода, сезонность экскурсионных программ, выбор объектов показа.

It so happened that having almost twenty years of experience in excursions to St. Petersburg and its suburbs only recently has the author of the article received an order and, most importantly, a blessing for excursions to Orthodox shrines in our city. In the process of preparing for the excursion it became clear that neither the knowledge base obtained during the five-year specialized training in St.

Petersburg State University of Culture and Arts, nor the information accumulated in the process of the so-called classical sightseeing excursions are relevant for conducting an excursion to the holy places of St. Petersburg. The whole amount of information had to be searched for from scratch, additional analysis of the specifics of the new target audience of tourists was required; new approaches to presenting information had to be sought; tasks that the guide faces in case of such routes were to be set. We would like to dwell on these issues in more detail in the article presented.

Analyzing the audience of guided tours to the Holy Sites, we could conditionally divide it into three categories: "the most convenient", "the most difficult" and "the most promising".

The first category, that is, the "most convenient" one, is represented by the pilgrimage groups that come to St. Petersburg from other cities of our vast homeland. According to Saint Petersburg Committee for Tourism Development, orthodox excursions across St. Petersburg make up more than 15 % of all excursions conducted in our city all year round [1]. Basically, the representatives of this category of tourists are people belonging to this or that Orthodox parish. More often these are people of the third age, and are mainly women. Among the representatives of this group the students of orthodox gymnasiums should be discussed separately. Such guests of our city are the most attuned and prepared to meet the shrines stored in St. Petersburg, which make it a center of attraction for pilgrims from all over the world. Tourists of this category are ready to travel long distances in a short period of time, are not fastidious to board and lodging conditions, as a rule, they are cooperative and friendly. But the problem is that, commonly, due to the low standards of living of most people in our country, many of them are severely limited financially and any travel outside their cities is costly and requires a certain preparation for such trips.

Of course, the "most difficult" category for the pilgrimage tour is young people (high-school seniors and undergraduates) who focus on their gadgets and fashion trends, usually without a strong belief in anything or anyone, sometimes even in themselves. After all, the particular nature of Orthodoxy is in exclusively voluntary acceptance of faith. No one can be forced to believe or even show interest in the Saints. Therefore, the most difficult thing is to attract and hold attention of these so-called "nihilists".

Also, there could be certain difficulties in presenting the material to foreign tourists, who initially practice a different faith. At the same time, it should be remembered that St. Petersburg was created by Peter I as a multinational and multi-confessional city. And in our city you can really see the houses of worship of different religions. Therefore, separate programs and routes should be created for such tourists, focusing on objects that could be more understandable and "native" to them. But this is a topic for a separate research.

Having analyzed my practical experience in conducting thematic Orthodox tours, I would like to highlight the "most promising" audience for such routes. Such excursions could be interesting to people living in St. Petersburg, who are

"believers" but not too practicing, and strongly occupied with work. After all in our city even for "believers" there is not always enough time to break away from the usual schedule, which is usually very busy. However, this very category of people who are "used to thinking and working hard" has great potential with regard to interest in the Orthodox heritage of St. Petersburg.

Summarizing the general experience of so-called "secular" and "orthodox" tours, we tried to catch and formulate the main difference in the guide's task. In our opinion, in the first case, the guide's task is to show as much as possible, surprise and amaze the tourist with rare facts. Working on the Orthodox route, on the other hand, the guide should make delicate notes to clarify the most important facts, to give believers the opportunity to touch the shrines in the most optimal mode, both informational and organizational. That is, the guide should remember that the greatest value is the touch to the shrines, not what can be told about them.

Thus, if we talk about the special "mission" of the guide in the pilgrimage tour, then, we suppose, it is not to make people believe in God, but to inspire them to visit this or that cathedral once again; to find time to venerate relics and sacred images of the city, which are of great value both spiritually and historically. Thus, the guide can be the "first link" in a particularly important process of returning people to the temple.

It is also interesting to note that the perception of information received during the pilgrimage tour is quite strongly influenced by the sex of the person. It is scientifically proved that women come to Orthodoxy through contemplation of the beauty of temple buildings, the elegance of rites. Men's faith, on the other hand, is made stronger through the analysis of the information, reading works of the Holy Fathers, through the facts and examples of high spirituality of Orthodox ascetics [2]. Thus, we can even talk about a certain gender orientation in presenting the material on a pilgrimage tour.

One of the main features of pilgrimage excursions in St. Petersburg is the lack of "seasonality" which is so typical for classical sightseeing tours in our city. Indeed, for visiting temples and shrines season and weather conditions are not particularly important.

When analyzing the specificity of choosing sites for the excursion to Sacred Places it is necessary to note special flexibility concerning group demands. First, practice shows that when planning a day of excursions, the sites to be visited are agreed upon with the team leader. Most often the organizer of such pilgrimage tours is the clergyman of the parish he is spiritually guiding. It is also not uncommon for a representative of the pilgrimage service of a monastery (temple) to organize such an excursion.

Sometimes, having a certain plan of an excursion day, it is necessary to adjust "on the move" depending on the feedback from the participants of the group. For example, it might turn out that one of the visiting group members was baptized in one of the temples of St. Petersburg as a child and asks to include this temple in the route of the excursion, etc.

The main list of places to include in the excursion is as follows:

- Kazan Cathedral, having the oldest copy of an icon of Our Lady of Kazan in Russia;
- the Holy Trinity Alexander Nevsky Lavra with its relics of Saint Blessed Prince Alexander Nevsky, the Icon of the Nevskaya Mother of God "Quick to Harken", the territory of the Nikolskoe cemetery;
- the Chapel of the Icon of the Mother of God "Joy of All Who Sorrow" – the place of appearance of the only wonderworking icon in St. Petersburg; the grave of Matrenushka the Barefooted;
- Smolny Cathedral of the Resurrection, which was returned to the Orthodox Church in 2016;
- the Cathedral of the Transfiguration with its icon of Jesus Christ, which belonged to Peter the Great;
- Ioannovsky Covent, with its grave of the founder of the covent, the All-Russian Father John of Kronstadt;
- Smolensk Orthodox cemetery with the Chapel of St. Xenia of St. Petersburg.

Of particular interest are Cathedral of the Assumption of the Blessed Virgin Mary, owned by the Optina Pustyn and restored after the first artificial skating rink was built there in Soviet times; the restored monastery complex of Novodevichy Convent; St. Nicholas Cathedral, the Church of the Savior on Spilled Blood and many others.

Separately, it is worth mentioning the choice of information sources for preparing pilgrimage tours. We were lucky to be directed in this matter. The person who gave us a direction in this new field of activity is ecclesiastic himself and is highly educated in theology as a graduate of the St. Petersburg Theological Academy. Thanks to his recommendations on information sources, it was easier to understand the full variety of books and websites revealing the subject of Orthodoxy and the role of St. Petersburg in it. One of the main recommendations was an Orthodox encyclopedia, presented in electronic form [3]. It should be noted that the person "not adapted" yet to the specifics of religious subjects such information, even though very authoritative, is difficult to perceive. However, the diaries of St. John of Kronstadt [4], which is now also available in a digital library, have impressed us with the amount of information scale and ease of perception. The high quality of series of programs devoted to the history of formation and development of Orthodoxy in Russia by the "ACADEMIA" project is also worth mentioning [5].

Thus, after dealing with this material both as a guide and as an excursionist, there develops a new understanding of the role of St. Petersburg in preserving spiritual values of the nation as well as of an individual, which it has been fulfilling from the moment of its foundation to the present day.

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HYDROGEN AS THE ENERGY CARRIER OF THE FUTURE

Abstract: This paper discusses the possibility of obtaining electrical and thermal energy without negative environmental impacts. It's about getting hydrogen without using fossil fuels and its subsequent use as an energy carrier.

Keywords: hydrogen, renewable energy, harmful emissions, environmentally neutral cycle, carbon dioxide, nitrogen oxides.

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ВОДОРОД КАК ЭНЕРГОНОСИТЕЛЬ БУДУЩЕГО

Аннотация: В работе рассматривается возможность получения электрической и тепловой энергии без отрицательных воздействий на окружающую среду. Речь идёт о получении водорода без использования ископаемых топлив и его последующее использование в качестве энергоносителя.

Ключевые слова: водород, возобновляемая энергетика, вредные выбросы, экологически нейтральный цикл, диоксид углерода, оксиды азота.

Currently, the production of thermal and electric energy is invariably associated with emissions of a gigantic amount of harmful substances and carbon dioxide into the atmosphere. Moreover, the amount of organic fossil fuels on Earth is limited. The urgent need is evident not only in the rational use of energy, but also in the development of new methods for using non-traditional environmentally friendly secondary energy carriers.

One of the possible energy carriers of the future is hydrogen, in particular, obtained using solar energy. The energy supply systems based on this have significant environmental advantages: they form a closed, environmentally neutral cycle. Numerous studies have been devoted to the study of the nuances of the

physical, technical, and economic prerequisites for the use of hydrogen in recent decades.

Despite the fact that the universe as a whole is sufficiently provided with energy sources that ensure normal functioning, between the developed industrial powers and the developing countries of the “third world” a huge gap has formed in the issues of receiving and paying for the necessary heat and electricity.

At present, the structure of consumption of primary energy sources was as follows: 86 % – coal, oil, natural gas, wood, 7 % – hydropower, 5 % – nuclear energy, 2 % – RES (renewable energy sources) [1]. According to experts, oil and gas reserves will run out in a few decades, and coal will last for centuries. In fairness, it should be noted that similar forecasts sounded 50 years ago.

Along with traditional energy carriers, the development of energy in the future can be based on rational energy consumption and the development of non-traditional methods of energy generation (solar energy, hydrogen, biomass, wind and water energy, etc.).

The production of energy using fossil fuels (coal, oil, natural gas, nuclear fuel) is associated with the formation of so-called open systems, which lead to the depletion of the earth's interior and have widespread chemical and isotopic effects on changes in the geosphere. All this is inextricably linked with environmental problems: nuclear energy – radioactive waste; fossil fuels based energy is the inevitable and exorbitant consumption of atmospheric oxygen, in return for which carbon dioxide and additional heat in the form of toxic flue gases are emitted.

Unconventional renewable energy sources do not require fossil fuels. Moreover, they allow you to generate energy without the formation of harmful, polluting emissions and by-products. Solar energy, as the primary energy carrier, and water, as raw materials, are almost everywhere still in sufficient quantity. Thus, there is neither a problem of primary energy and raw materials, nor a problem of harmful emissions. Energy systems based on the use of solar energy to produce hydrogen from water are environmentally neutral: water vapor, as a product of the combustion of hydrogen, contains neither carbon monoxide, nor carbon dioxide, nor sulfur and nitrogen oxides, nor dust emissions, nor ash, etc.

Hydrogen is the simplest of chemical elements: a hydrogen atom consists of one proton and one electron. On Earth, hydrogen is found only in chemically bound form, primarily as water, which covers 75 % of the Earth's surface [2]. Along with this, hydrogen is a part of carbon hydrates, fats, egg white, being one of the ten most common elements on Earth.

Hydrogen is currently the most important raw material for the chemical and oil refining industries, primarily for the production of ammonia, fertilizers, plastics, and also for oil refining in order to produce motor fuels and valuable chemical products. In addition, hydrogen is used for reduction processes in metallurgy, as a refrigerant in electrical engineering, as a protective gas in electronics, for welding and cutting metal in mechanical engineering, and as an emulsifier of fats in the food industry.

Hydrogen today is obtained mainly from water using the energy of fossil fuels. The essence of the method lies in the process of reducing water to hydrogen using carbon or carbon monoxide. To produce hydrogen, 48 % of oil products, 30 % of natural gas and 16 % of coal are used [3].

In principle, there are a number of methods for producing hydrogen, among which, first of all, it is possible to single out: electrolysis, catalytic photolysis, photoelectrolysis, biophotolysis, high-temperature vapor electrolysis. All of these processes are characterized by different, but extremely low values of efficiency.

To produce hydrogen without using fossil fuels, various renewable energy sources are currently available. The most promising is the photoelectric and thermal method of converting solar radiation into electricity. Objective problems associated with the irregularity of the incoming solar radiation flux are solved due to the accumulation or accumulation of hydrogen, and large distances between sources of energy production and consumption – through the transportation of hydrogen.

The most effective way to get hydrogen from water (in accordance with the level of development of modern technologies) is electrolysis: at a minimum DC voltage of 1.6 V, hydrogen is formed at the cathode, and oxygen is formed at the anode [3].

Deserts of North Africa and Saudi Arabia are most suitable for the production of hydrogen using solar energy. For example, to produce 100 million tons of hydrogen, an area of approximately 10.000 m² is needed, i.e. just over 0.1 % of the Sahara [4].

Widespread use of hydrogen as an energy carrier is possible only through the production of liquefied hydrogen (since the density of gaseous hydrogen is very low). This primarily concerns the potential for using hydrogen as a transport fuel. To liquefy hydrogen, it is necessary to cool hydrogen gas to a temperature of minus 253 °C. Theoretically, energy consumption in this case is 3.92 kW/kg, and real costs are about 10 kW/kg [3]. Reducing energy costs can be achieved by the development of innovative liquefaction methods based on magneto-calorie refrigeration processes.

Like natural gas, hydrogen can accumulate in a gaseous or liquid state. The specific properties of hydrogen determine the development of new physicochemical methods of its accumulation: metal hydrides, cryogenic adsorbers, chemical storage devices.

To overcome distances comparable to the operation of cars with gasoline engines, the use of liquefied hydrogen is necessary. Liquid hydrogen, which requires energy consumption of about 10 kW/kg, is accumulated in vacuum insulated double-walled tanks at a temperature of minus 253 °C [5]. In order to avoid an unacceptable increase in pressure, it is necessary to ensure the partial evaporation of hydrogen. The evaporation rate is approximately 2 % per day. The current level of development of automotive engines running on liquid hydrogen is quite high. The power, reliability and safety of hydrogen engines are comparable to gasoline engines, while a fairly low level of emission of nitrogen oxides is

achieved. The disadvantages include the size of the fuel tank, which exceeds three times the size of the corresponding (in terms of energy value) gas tank.

Liquid hydrogen, as aviation fuel, has a number of significant advantages: a higher calorific value of hydrogen allows to reduce the mass of fuel (compared with traditional aviation fuel) by about 30% with the same load and flight range. At the same time, water vapor is the product of hydrogen combustion, which significantly improves the ecological state of the universe. The first test horizontal flight with liquid hydrogen was carried out in the USA in the 1950s (Boeing 57 - Canberra). The first demonstration flight (from takeoff to landing) of a TU 155 liquid hydrogen transport aircraft was carried out in April 1988 in the USSR [6].

Technologies for using liquid hydrogen and liquid oxygen as a high-energy fuel in rocket technology have been developing since the second half of the 20th century in the USA, Russia, countries of Western Europe, Japan, and China.

Despite the low (by energy standards) efficiency of converting solar energy to hydrogen, which currently stands at a maximum of 12 %, the higher cost of producing artificial motor fuels from oil, gas and coal certainly makes solar hydrogen energy a promising and competitive one.

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ENTWICKLUNGSPROJEKT DES KESSELRAUMS MIT GEFLÜGELFARMABFÄLLEN ALS BRENNSTOFF

Anmerkung: In dieser Arbeit wurde die thermotechnische Analyse vom Hühnermist aus der Geflügelfabrik «Sinjavinskaja» sowie die Berechnung des Wärmeschemas durchgeführt. Die Frage, die Geflügelfabrik «Sinjavinskaja» und die Siedlung auf die Wärme- und Stromversorgung bei der Nutzung vom Hühnerkot umzustellen, kann als zweckmässig betrachtet werden. Auf dieser Grundlage wurde die geeignete Ausrüstung ausgewählt und die Frage ihrer Verbrennung in Form von Staub nach der Vortrocknung oder in Form von Brennstoffbriketts vorgeschlagen.

Stichworte: der Kesselraum, die Geflügelfabrik, der Hühnermist, die Abfallentsorgung, verschmutzen, verwenden.

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DEVELOPMENT OF A PROJECT FOR A BOILER HOUSE USING POULTRY FARM WASTE AS FUEL

Abstract: In this work, we carried out the thermotechnical analysis of chicken manure from the Sinyavinskaya poultry farm, as well as the calculation of the heat scheme. The question of transferring the poultry farm and the village to heat and electricity using chicken droppings can be considered reasonable. Based on this, the appropriate equipment was selected, and the question of its burning in the form of dust after preliminary drying or in the form of fuel briquettes was proposed.

Keywords: boiler room, poultry farm, chicken droppings, recycling, pollute, using.

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РАЗРАБОТКА ПРОЕКТА КОТЕЛЬНОЙ, ИСПОЛЬЗУЮЩЕЙ В КАЧЕСТВЕ ТОПЛИВА ОТХОДЫ ПТИЦЕФАБРИКИ

Аннотация: В данной работе был проведен теплотехнический анализ куриного помета с птицефабрики «Синявинская», а также расчет тепловой схемы. Вопрос о переводе птицефабрики и поселка на тепло- и электроснабжение с использованием куриного помета, можно считать целесообразным. На основании этого было выбрано соответствующее оборудование, а также предложен вопрос о его сжигании в виде пыли после предварительной сушки или в виде топливных брикетов.

Ключевые слова: Котельная, птицефабрика, куриный помет, утилизация отходов, загрязнение, использование.

Das Leninrader Gebiet ist eine Region der Russischen Föderation mit der intensiven Geflügelzucht, die in der Produktion von Eiprodukten und Geflügelfleisch führende Positionen im Land einnimmt.

Im Leningrader Gebiet ist das Problem der Verwertung von Geflügelabfällen, insbesondere Hühnermist, sehr gespannt. Das Ignorieren des ökologischen Ansatzes bei der Abfallentsorgung führt zu einer gefährlichen Verschmutzung von Grund- und Oberflächengewässern, Boden und einer Zunahme der Morbidität von Tieren und der Bevölkerung. Der Vertreter solcher Unternehmen ist die Geflügelfabrik "Sinjavinskaja" des Kirovskij Bezirkes im Leningrader Gebiet.

Insgesamt sind 449.842 Tonnen Mist in den Geflügelfarmen des Leningrader Gebiets gebildet.

Die Hauptquellen der Umweltverschmutzung in Geflügelfarmen sind:

- Mistlagerungen;
- Kanalisationssysteme in den Geflügelfarmen;
- Produktionszone, Lager- und Verarbeitungszone für Produktionsabfälle, Schlachthof;

Eigenart der Umwelteinwirkungen:

- Ausbreitung pathogener Mikroorganismen;
- Ausbreitung von schlechtem Geruch;
- Emissionen von Stickstoff, Phosphor und organischen Substanzen in Wasser, Boden und Atmosphäre;

Es gibt verschiedene Möglichkeiten, den Hühnermist zu verwenden:

- Zusammenwerfen auf Felder ohne Verarbeitung;
- Kompostierung und Verwendung von einem ausgeglichenen oder nicht ausgeglichenen Kompost als Mineraldünger;
- Verwendung als Futtermittel für Wiederkäuer;
- Anaerobe Vergärung zur Gewinnung und Nutzung von dem Biogas im Energiesektor;
- Verbrennung zur Erzeugung von der Wärme oder der Elektrizität;
- Vermiculture;
- Fischbiologische Teiche;
- Aufziehen von Fliegenlarven auf organischen Abfällen;
- Thermische Depolymerisationstechnologie;

Tabelle 1. Die chemische Zusammensetzung des Trockengewichts vom Hühnerkot

Name	Hühnerkot	Holz
Kohlenstoff, C	37,49	51,02
Wasserstoff, N	5,12	5,81
Sauerstoff, O ₂	31,82	38,53
Stickstoff, N	3,71	0,46
Schwefel, S	0,45	0,04
Chlor, Cl	0,98	Her
Aschegehalt	20,43	4,14

Der anaerobe Prozess läuft bei der Temperatur von + 35 bis 45 ° C ohne Zutritt vom Sauerstoff ab. Bei seiner Zersetzung werden etwa 65% Methan, 30% Kohlendioxid, eine geringe Menge von Schwefelwasserstoff, Wasserstoff, Ammoniak und anderen Verbindungen ausgeschieden.

Beim Verbrennen vom Hühnermist entsteht ein wertvoller, mineralstoffreicher Stoff – die Asche. Andere von Pflanzen benötigte Mineralien wie Phosphor, Kalzium, Magnesium, Schwefel, Bor, Mangan und andere Makro- und Mikroelemente sind ebenfalls in der Asche enthalten. In der Landwirtschaft wird die Asche häufig als Düngemittel verwendet.

Der rohr Vogelkot ist neben verschiedenen Nährstoffen eine sehr gefährliche Quelle der Umweltverschmutzung. Die im Kot enthaltenen Phosphor- und Stickstoffverbindungen können eine Eutrophierung verursachen.

In diesem Artikel werden verschiedene moderne Verwendungen vom Geflügelkot behandelt. Das Hühnermistkraftwerk Thetford ist eines der größten in Europa, das elektrische Energie aus der Biomasse erzeugt. Es hat eine elektrische Leistung von 38,5 MW und verbraucht jährlich rund 400.000 Tonnen Hühnermist.

Eine Gruppe kanadischer Unternehmen verfügt über Technologie und liefert die Ausrüstung, um den Hühnerkot in einen trockenen Brennstoff umzuwandeln und die Wärme und den Strom zu erzeugen. In Kanada wird das BPS-System hergestellt, mit dem die Biomasse gleichzeitig getrocknet und zerkleinert wird.

Als US-Technologie gilt das Dall Energy-System, bei dem keine heißen beweglichen Teile vorhanden sind, die Vergasung des Aufwärtsstroms und dessen anschließende Verbrennung im Ofen vereinigt werden.

In Dänemark wurde eine 8-MW-Anlage nach Dall Energy-Technologien gebaut. Im unteren Teil wird der Brennstoff in ein brennbares Gas und die Asche umgewandelt. In der oberen Schicht wird der Brennstoff getrocknet und einer Pyrolyse unterzogen.

In Russland produziert das Unternehmen «Kovrovskije Kotly» Wärmeanlagen von einer Leistung von 100 bis 600 kW, die mit den Holzverarbeitungs – und Pflanzenzuchtabfällen arbeiten.

Zur Zeit wird die Wärmeversorgung der Siedlung und der Geflügelfabrik "Sinjavinskaja" von dem mit dem Erdgas betriebenen Kesselraum erzeugt. Die Wärmebelastung des Kesselraumes beträgt ca. 28, 52 MW. Der Strombedarf der Geflügelfabrik beträgt 3 MW. Die Mistmenge, die in der Fabrik produziert wird, beträgt 120.000 Tonnen pro Jahr. Dabei werden sich die Erdgaseinsparungen auf 12.297 Tsd. M³ / Jahr belaufen.

In dieser Arbeit wurde die thermotechnische Analyse vom Hühnermist aus der Geflügelfabrik «Sinjavinskaja» sowie die Berechnung des Wärmeschemas durch geführt. Die Frage, die Geflügelfabrik «Sinjavinskaja» und die Siedlung auf die Wärme- und Stromversorgung bei der Nutzung vom Hühnerkot umzustellen, kann als zweckmässig betrachtet werden. Auf dieser Grundlage wurde die geeignete Ausrüstung ausgewählt und die Frage ihrer Verbrennung in Form von Staub nach der Vortrocknung oder in Form von Brennstoffbriketts vorgeschlagen.

Der Bau eines neuen Kesselraumes lässt somit nicht nur die Umweltsicherheit und die Umwelt verbessern, sondern auch die Geflügelfabrik und die Siedlung mit der Wärme versorgen.

Diese wissenschaftliche Arbeit wurde im Rahmen des Stipendienwettbewerbs 2019 für Studenten in St. Petersburg, Doktoranden, Industrie- und akademische Einrichtungen in St. Petersburg vorgestellt und für eine Subvention der Regierung von St. Petersburg nominiert.

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DRY DEFIBRATION OF RECOVERED PAPER FOR CARDBOARD PRODUCTION

Abstract: The article focuses on the advantages of dry defibration of recovered paper for cardboard manufacture, these being energy cost and raw material use reduction. Technical and economic assessment of the implementation of the dry method of preparing recovered paper in the production of a two- or three-layer test-liner is performed.

Keywords: dry defibration, recovered paper, test-liner, resource saving.

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СУХОЙ СПОСОБ ПОДГОТОВКИ МАКУЛАТУРЫ ПРИ ПРОИЗВОДСТВЕ КАРТОНА

Аннотация: В статье рассматриваются преимущества сухого способа подготовки макулатуры при производстве многослойного картона, такие как снижение затрат на энергоресурсы и сырье. Осуществляется техническая

оценка и экономическая оценка реализации данного способа при производстве двух –и трехслойного многослойного картона.

Ключевые слова: сухой способ подготовки макулатуры, многослойный картон, тест-лайнер, ресурсосбережение.

Import substitution of consumer goods in modern conditions is one of the main development directives of Russia. Packaging demand grows due to increased production of consumer goods. Therefore, special attention is paid to improving cardboard technology. The traditional wet method for the production of cardboard is associated with high energy consumption and raw materials. Reducing energy costs and using recovered paper instead of primary fibers in the manufacture of cardboard is an important and urgent task in the world, which is associated with a reduction in the generation of CO₂ emissions. One way to reduce it is the preparation of recovered paper by dry way. This is one of the most promising concepts that is embedded in the CEPI 2050. Its implementation is determined for the period until 2050.

For domestic enterprises, the development of resource-saving technology for a test-liner with a white layer is associated with the solution of two main problems. The first problem is the lack of production of a test-liner with a white layer from 100% recovered paper. Today the white layer at domestic enterprises is made from virgin fibrous semi-finished products, the price of which is approximately 3.5 times more than the price of recovered paper. At the same time, the share of recovered paper used in the production of cardboard in the world has increased. The second problem is the reduction of energy costs which reduces the cost of finished products, increasing the profitability of production as a whole.

The dry method of recovered paper preparation as a resource-saving option affects production costs and the quality of cardboard test-liner (table 1).

№	Method name	Resource saving			characteristic	
		energy	water	metalcapacity	mechanical	surface
1	Dry defibration and aerodynamic molding	+++	+++	0	---	--
2	Dry defibration and traditional molding	+	0	+	-	++
3	Dry defibration with grinding in the aquatic medium	+	0	++	0	++

Table 1. Comparison of production costs and cardboard quality indicators for various dry process applications

Changes in energy, water and metal consumption of equipment and mechanical, surface indicators of cardboard depend on how dry recovered paper preparation will be implemented in cardboard production technology and how its quality indicators will change.

The technical and economic assessment of the implementation of the dry method of preparing recovered paper in the production of a two- or three-layer test

liner at the optimal dosage of fibers (from 20 to 30%) obtained by the dry method is presented in table. 2.

The table shows the advantages and disadvantages of two- and three-layer molding technologies with various methods of using dry preparation (B - dry defibration with feed to the mass; C - dry defibration and grinding of stock).

№	Molding technology		equipment availability		resource saving		cardboard quality							
			Germany	Russia	energy	metacapacity	roughness	molding uniformity	whiteness	tinsel strength	bursting resistance	compression resistance	bending stiffness	interlayer strength
1	2 layers	B	+	+	++	++	+	+	+	-	-	-	-	-
		C	+	+	+	+	+	+	+	+	+	+	+	+
2	3 layers	B	+	0	++	++	0	0	+	+	+	+	+	-
		C	+	0	+	+	0	0	+	+	+	+	+	+

Table 2. The technical and economic assessment of the implementation of the dry method of preparing recovered paper in the production of a two- or three-layer test-liner.

The table shows that the two-layer molding method in combination with the use of technology of dry defibration with grinding of stock can be implemented in production. One of the development directions for Russia, from the point of view of resource saving, is three-layer molding, which will reduce energy costs and equipment costs while maintaining the basic quality indicators of the test linerboard.

The analysis of technical and economic indicators obtained on the basis of experimental studies has identified an option for organizing and conducting industrial production of cardboard in Russia by the method of two-layer molding using dry defibration and grinding of recovered paper stock (2 layers, C when feeding from 20 to 30% of recovered paper prepared by the dry method, Patent №. 2687982) [1].

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WASTEPAPER DEINKING METHODS

Abstract: The article discusses the methods of the deinking process, its importance in the production of paper and cardboard. Special attention is paid to use of enzymes as one of the variant of ink removal.

Keywords: deinking, paper, cardboard, enzymes, flotation, raw materials.

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СПОСОБЫ ДЕИНКИНГА МАКУЛАТУРЫ

Аннотация: В статье рассматриваются способы процесса деинкинга, важность их при производстве бумаги и картона. Особое внимание уделяется использованию ферментов как одного из способов удаления чернила.

Ключевые слова: деинкинг, бумага, картон, ферменты, флотация, сырье.

Deinking is the main stage of pulp in the production of paper and cardboard with high whiteness. The relevance of the deinking process in Russia is due to an increase in the utilization rate of wastepaper. Today it makes up about 40% in Russia. In Europe, the utilization rate reaches 70%. In some countries, it exceeds 100%, where wastepaper is purchased from other countries (Austria 105%). It should be noted that sanitary-hygienic types of paper, newsprint, etc. can be made from recycled materials. In the table 1. marks of wastepaper that are subjected to deinking are given [1,2].

	Russia	Europe
	MC-7B	Group 1, ordinary paper grades (1.06.00, 1.06.01, 1.06.02, 1.07.00, 1.09.00, 1.11.00)
	MC-8B	Group 2, medium grades of paper (2.01.00, 2.02.01, 2.03.01, 2.03.01)
		Group 3, high grade paper (3.01.00, 3.02.00, 3.03.00, 3.03.01, 3.04.00, 3.05.00, 3.06.00, 3.08.00, 3.09.00, 3.10.00, 3.10.01, 3.11.00, 3.11.01, 3.12.00)
		Group 5, special grades of paper (5.05.00, 5.05.01, 5.09.00, 5.10.00, 5.10.01)

Table 1. Marks of wastepaper that are subjected to deinking

The process of deinking wastepaper is very water intensive. For 0.5 - 1 kg of fibre there are 100 kg of water, chemicals, surfactants, a lot of energy is spent on water transportation. Due to the high costs of water and energy in the world, different ways of deinking on the flotation row are considered. One way to reduce water consumption is by adsorption deinking. Figure 1 shows a method of using enzymes for the adsorption deinking of wastepaper. The advantage of this method is to increase the concentration to 15%. Disadvantages are the difficulty of separating enzymes from the mass and the low whiteness. Classical flotation, carried out using Na_2SiO_3 , H_2O_2 , NaOH , oleic acid allows to obtain whiteness up to 80%. However, the process is energy-efficient.



Fig.1 Use of enzymes for adsorption deinking of wastepaper [3].

An alternative to the classic method of deinking when enriching wastepaper can be the use of a complex of enzymes [4]. In the enzymatic treatment of wastepaper, different approaches to ink removal can be distinguished:

- action of enzymes on paint components;
- action of enzymes on the fiber containing paint to break the bonds between the paint particles and the fiber surface;

- the effect of enzymes on coated paper coating containing a basic amount of paint and starch as a coating layer binder;

-the effect of oxidative-type enzymes on the residual lignin of the mechanical mass.

When amylase is used, whiteness increases from 82% to 87%. At the same time, it is believed that reducing the paint particles in enzymatic deinking to smaller sizes than in other developed (chemical) methods is a negative factor, since the efficiency of removing the paint particles by flotation is then reduced. Enzymes are considered to be useful when low-volume paint content is acceptable.

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