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Thematization of Foreign Language Concepts in the Titles of Plays by Contemporary Russian-Speaking Authors

Abstract: The article concerns the study of foreign-language concepts in the titles of the latest Russian drama plays. The material for the study is the texts of the modern plays „Hype” by V. Olkhovskaya and „Topless Photo” by N. Blok. The focus is on the verbal representations of the concepts „hype” and „topless”, analyzed from two methodological perspectives—the literary and the linguistic. This interdisciplinary approach provided a comprehensive study of the poetics and semantics of the dramatic text, which allowed the conceptual parameters of text formation in the latest Russian drama to be highlighted. The results obtained were based on an analysis of the dramatic picture of the world, its reception by the reader, and the conceptualization of the text through the title of the dramatic work. It has been proved that the key role in the development of the plot line, the formation of the world picture,

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and the actualization of the communicative interaction of the characters, belong to the foreign-language concept in the title of the play. Thus, we can observe the thematization of the author's communicative influence on the reader, as well as the interpenetration of dramatic and network discourse.

Keywords: recent Russian drama, foreign-language concept, world picture, thematization, discourse, poetics, impact.

Introduction

Modern linguistic concepts focus on the study of cultural concepts that reflect national or group mentality (see the works of A. Vezhbtskaya, S. Vorkachev, S. Zhabotinskaya, V. Karasik, Yu. Stepanov and others). At the same time, a literary text in which conceptuality is defined as one of the main categories of text formation (V. Kukhareno) has often been ignored by researchers. In our opinion, it is the concepts of the literary text that form the core of the category of conceptuality and are representative of poetics – in both literary and linguistic dimensions. Firstly, concepts are presented in the titles of fiction and perform a cognitive-discursive function. On the one hand, they orientate the reader to the concepts of a literary text, and on the other hand, they determine their communicative behavior in the reception of a literary text. Actualization of the action in the play and increased attention to the dynamic aspect of the artistic picture of the world increases the semantic load on the conceptual side of the text, realized in its title. Typically, it is represented by core concepts in the headlines of dramatic works. Modern playwrights often use concepts in titles that are verbalized by borrowed lexemes, extrapolating them into a foreign language environment with a certain transformation of semantics and functionality. Such artistic concepts, due to their foreignness, perform special functions both in text formation and poetics. Considering this diversity, we propose to combine literary and linguistic approaches in the analysis of concepts in the titles of modern plays.

The purpose of the article is to investigate the artistic ways (means) the cognitive-semantic influence of the concept put in the title of the play has on the nature of the dramatic collision in modern Russian drama, as well as on the reception of the reader, who constitutes (as a potential network user) the role Internet receiver. It is also to analyze the ability of language to create a picture of the world in a play and the role of language manipulations in the processes of characters' self-identification.

The **object of the study** was the statement as a cognitive-communicative category in the plays written over the past five years by Russian-speaking playwrights Vlada Olkhovskaya (*Hype* 2018) and Natalia Blok (*A Topless Photo* 2015). The choice of plays for the analysis is explained by the fact that the title contains a concept that determines the nature of the dramatic action in the play¹.

The plays present the inner world of modern adolescents through their speech slang, borrowed computer vocabulary, reflecting the latest technologies. We believe that the transfer of the action of the play to the reality of the Internet is a constant trend of recent times, as evidenced by the rating of the plays at the latest festivals Lyubimovka-2018 and Lyubimovka-2019. It is significant that plays for teenagers were singled out at the last Lyubimovka festival into a separate category. As critic Anna Banasyukevich noted, the Internet is becoming not only the content of the play, but also its form – it deforms language and structure.

Let us analyze the poetics of V. Olkhovskaya's *Hype* and N. Blok's *A Topless Photo*, in which virtual reality, with its methods of linguistic manipulation, communication techniques, etc. creates a picture of the world and determines the nature of the dramatic action.

Discussions

In the linguistic aspect, the problem of the conceptuality of the title of a literary text is presented in studies of two main directions – text theory and linguo-conceptology. The traditional focus of *linguo-textologists* is units, categories and means of communication in the text (V. Dressler and A. Bogrand and others), while the literary text is considered as a “work of the creative process”, with its inherent text-forming features. Modern researchers consider conceptuality to be the main feature of a literary text: V. Kukharensko notes that the obligatory presence of a concept determines the conceptuality of a literary text as its main category, and the whole process of interpretation comes down to a scrupulous search for ways to express the concept, which concentrates the results of the author's assimilation of reality and the propaganda directed towards their

¹ Note that recently there has been a tendency to include in the title of the play a concept word, most often borrowed from the English language and adapted by Russian speakers. As examples, let us name the plays by V. Olkhovskaya “ITshnik”, “Avatars”, I. Vetrov “All inclusive”, E. Balakin “Impedance”, V. Sigarev “New Russian Kidnapping, or the Leader of the Red Jackets”, I. Tilkin “Reload (“Reboot”).

readers². Thus, conceptuality is understood as the main category of the text; one of the ways of expressing this is through text units and text structures. The title has a special place.

The object of study of *linguo-conceptologists*, on the contrary, is not an integral text, but individual concepts that form its conceptual sphere, which correlates with the concept of the artistic world in literary criticism. The study of concepts has been presented in cognitive linguistics (J. Lakoff, S. Vorkachev, S. Zhabotinskaya, V. Karasik, E. Kubryakova, V. Krasnykh, M. Pimenova, etc.), while the concept of a literary text is understood as “a complex content structure, in which the individual author’s understanding and the tradition of the national use of this concept merge”³.

An artistic concept is associated with the conceptual meaning and conceptual space of the text, which is formed:

“on the basis of the merging, convergence, and contraction of common features of concepts represented at the surface level of the text by words and sentences of the same semantic area, which also determines a certain integrity of the conceptual sphere of the text, and the key concept represents is the core of the individual author’s artistic picture of the world, embodied in a separate text or in the aggregate of texts by one author”⁴.

Is it possible to shorten a quote or to convey it in your own words? This understanding of the conceptual sphere of the text presupposes the primary definition of its basic concepts as a result of the conceptualization process.

“Conceptualization of the world in a literary text, on the one hand, reflects the universal laws of the world order, and on the other, individual, even unique, imaginary ideas”⁵.

Researchers of artistic concepts (O. Aketina, L. Miller, E. Mileiko and I. Rus-Bryushinina and others) note the complexity of the subject of analysis. L. Miller points out that during the formation of the concept:

2 В. Кухаренко, *Інтерпретація тексту*, Вінниця 2004, с. 80.

3 Н. Красовская, *Художественный концепт: методы и приемы исследования*, „Известия Саратовского университета. Серия Филология, журналистика” 2009, 9 (4), с. 22.

4 Л. Бабенко, Ю. Казарин, *Лингвистический анализ художественного текста*, Москва 2003, с. 58.

5 Л. Бабенко, *Филологический анализ текста. Основы теории, принципы и аспекты анализа*, Москва, Екатеринбург 2004, с. 108.

“There is a selection and subsequent condensation of aesthetic-semantic components, scattered in the space of the entire artistic discourse; such a set should be sufficiently representative”⁶.

Proceeding from this, artistic concepts are both the units of the national conceptual picture of the world reflected in the artistic text of individual authors; therefore, they require a comprehensive analysis of the artistic text, considering all its components.

Literary analysis as a whole is subordinate to linguo-cognitive analysis. Nevertheless, we note that the traditional approach (in the works of O. Zhurcheva, A. Meshchansky, O. Valova, etc.) to the study of the title of a play, as a kind of metatext directly indicating the author’s idea, creating the author’s picture of the world, in the most recent Russian drama, does not always allow us to comprehend the richness of the semantic content of the action. At the same time, the analysis of the performative potential of concepts in the expression of characters in the process of interaction with a competent reader (speaking the language of Internet resources) provides a key to understanding communicative relations as a discourse that forms the poetics of action in plays. We follow the position of S. Lavlinsky and Y. Podkovyrin on the meaning-forming performative potential of the name of the play as an „embodied” meaning⁷ of the artistic whole. We consider the verbal presentation of performative gestures, in particular, the “performatization of society”⁸.

The linguo-pragmatic component in the titles of both plays takes on special significance in organizing communication as a kind of virtual mode of action. The playwrights used a purposeful image-concept of modeling the behavior of characters, which has a great emotional and psychological impact on the recipient, among other factors, due to a spectacular word borrowed from the English language. We can assume that the statement in the play, framed with the help of the concept, organizes the dramatic action, based on the interpretation of the competent reader / viewer. The addressees in the announced plays are adolescents as the creators of a certain Internet discourse. Thus, in the poetics

6 Л. Миллер, *Художественная картина мира и мир художественных текстов*, Санкт-Петербург 2003, с. 57.

7 С. Лавлинский, А. Павлов, *О перформативно-рецептивном потенциале современной драматургии*, [in:] *Новейшая драма рубежа XX–XXI вв.: предварительные итоги*, 2016, с. 123.

8 В. Корольова, *Комунікативно-прагматична організація сучасної драми*, Дніпро 2016, с. 121.

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of statements, communicative models are recognized, which form the basis of Internet communication of adolescents, reaching all levels of the text. At the same time, the anthropocentric intention of the title, following the observations of V. Korolova, consists of establishing contact with the recipient and creating conditions for interaction⁹.

Research methods

The stated approach to the analysis of the conceptuality of a literary text, represented in the titles of dramatic works, presupposes the use of complex philological methodology. The main research method was the conceptual analysis of the literary text, which involves identifying the keywords of the text, defining the basic concept of the text and describing the conceptual space designated by it¹⁰. It is this method that serves as the key to the analysis of the artistic picture of the world and artistic concepts presented in the titles of modern plays. In addition, the research is based on specialized linguistic and literary methods.

The linguistic methods we used included: the method of analysis of dictionary definitions – to represent the lexical meaning of a word; the method of component analysis – to highlight the core and peripheral components of the meaning of lexemes; the method of semasiological analysis – to highlight the minimum components of lexical meaning. The method of linguo-stylistic analysis made it possible to present the peculiarities of the functioning of lexemes – verbal representations of concepts – in a literary text.

Among literary methods, the main attention is focused on receptive analysis, which made it possible to explore the semantic and performative potential of the poetics of the title of a dramatic work, which determined the features of creating a picture of the world in the text.

Study

Exploring the concepts of the literary text presented in the title, i.e. in a „strong” position, requires special attention both to the poetics of a fiction writing and to the semantics of linguistic units. According to N. Bolotnova:

⁹ В. Корольова, *Комунікативно-прагматична організація...*, с. 291.

¹⁰ Л. Бабенко, *Филологический анализ текста...*, с. 108.

“the study of the literary world of a writer is impossible without modeling their conceptual picture, that is, ‘the Global image of the world’, expressed in words and formed in the mind of the reader on a linguistic basis”¹¹.

At the linguistic level, the concept is verbalized by individual lexemes, phrases and sentences, among which the subject of our attention is the latest lexical borrowings. In our opinion, putting such a lexeme in the title attracts the reader’s attention and determines the versatility of the conceptual field of the text.

In this case, one should pay attention to the linguistic form of borrowings as transliteration is not yet a sufficient reason for a word to enter the Russian language: it must go through all the stages of mastering – phonetic, lexical-semantic and grammatical¹². At the first stage – graphic adaptation – the word acquires a codified spelling in Cyrillic. I. Nechaeva notes the presence of two stages of written adaptation:

“1) the stage of obtaining a graphic recording (graphic recordings) as a result of transcription or transliteration and 2) the stage of spelling rationing, that is, the choice among the obtained graphic recordings of the standard of writing”¹³.

Most often, the resulting lexeme is recorded in dictionaries of the modern Russian language, and it is this spelling variant that becomes codified. The next stage is phonetic adaptation, which implies adaptation of the pronunciation of the borrowed word to the peculiarities of the Russian phonetic system. At the third stage, the word enters grammatical system of the Russian language – the acquisition of the corresponding grammatical categories and forms of inflection. At the final stage, the lexeme fully adapts to the lexico-semantic system of the Russian language and becomes productive for derived words.

Lexical units at different stages of adaptation in the system of the Russian literary language are actively used in speech in general and in literary texts in particular. Let us consider the plays of modern female playwrights using borrowings in their titles.

¹¹ Н. Болотнова, *Филологический анализ текста*, Москва 2007, с. 464.

¹² Л. Крысин, *Некоторые теоретические вопросы заимствования. Русское слово, свое и чужое*, Москва 2004, с. 50.

¹³ И. Нечаева: *Языковые изменения и принципы орфографического нормирования (на материале иноязычных неологизмов)*, „Acta Linguistica Petropolitana. Труды института лингвистических исследований” 2012, с. 328.

The action of the play by the Russian-speaking Belarusian playwright **V. Olkhovskaya Hype** is based on the scenario of manipulation by the father of the family, an established businessman called Vladimir, of the minds of Internet users involved in the element of “hype”. Vladimir acts through a virtually created image of a certain mobster, a leader of the younger generation, represented by daughters from an outwardly prosperous family. In his own words: “the sadistic Lizzie and the gamer Nata”.

By “хайп” (*hype*), we mean a type of advertising characterized by particular aggressiveness and intrusiveness, the purpose of which is the artificial formation of false pseudo-values of Internet users¹⁴. Hence, the expressions: *поймать хайп* – to acquire a lot of subscribers on the network, *хайпануть* (a verb derived from the word “hype”) – to become famous, to get a lot of dislikes on the Internet. *Хайнуть* (a verb derived from the word “hype”) – to promote, *хайповый* (an adjective derived from the word “hype”) – fashionable (Electronic dictionary of youth slang 2021).

The title of the play consists of one word: a nominative sentence, consisting of one lexeme – a borrowed word “хайп” (*hype*). The lexeme is not a frequent one in the play: we only recorded the word used 6 times, including in the title, with the nominative and genitive forms used, for example:

Ната. Ну, знать – не знала, у нас с ней разные тусовки. Но о чем-то догадывалась. От этого нехилый **хайп** пошел.

Nata. Well, not that I knew exactly, we’re in different crowds. But I suspected something. It caused a sickly **hype**. (Olkhovskaya)

The grammatical forms of the genitive are used in the stable construction “ради хайпа” (“for the sake of the hype”):

Ната. Забудь о нас, думай, что ты делаешь! Ты не можешь продать родного отца **ради хайпа!**

Nata. Forget about us, think what you are doing! You can’t sell your own father for the **sake of the hype!** (Olkhovskaya)

¹⁴ For the meaning of this linguistic concept, see the article by V. Kryachko, I. Tsvetkov, Lexical analysis of English borrowings (trickster, prank, spoiler, fake, hype) in (Concept).

At the same time, borrowed vocabulary is widely represented in the play, functioning as verbal markers of youth speech and youth subcultures: *перформанс* (a performance), *пиар* (PR); computer vocabulary: *геймер* (a gamer), *геймерский* (an adjective derived from the word “gamer”); slang vocabulary (criminal jargon): *хахаль* (a lover), *долбануться* (to go crazy), *свиданка* (a date), *притыренный* (not exactly sane), *бабло* (loot), *ходка* (a sentence in prison), *групповуха* (a gang-bang), etc. The latter group refers to the non-literary language and is used as stylistically marked vocabulary in the remarks of teenage characters.

Linguists note the difficulty of determining the meaning of the lexeme “хайп” (hype) (A. Melnikova, M. Naumov, A. Pavlenko, V. Leushin, V. Razumov, etc.):

“The concept of “хайп” (hype) in the last two or three years has become a fashionable marker of youth culture, although there is still no consensus and a clear idea of what it is. At the same time, there are virtually no reliable translations of this term into Russian”¹⁵.

The absence of the word “хайп” (hype) in the dictionaries of the modern Russian language and dictionaries of foreign words led to the appeal to the electronic dictionary of youth slang, which presents three meanings of the lexeme: Хайп (hype). – 1. slang. fuss in the media. 2. *HYIP* – *High yield investment programs*, i.e. investment programs that bring high income. 3. from English *Hype* – excitement (emotional), does not only refer to advertising or the media (Electronic dictionary of youth slang 2021). The etymology of the word is mainly associated with English word *hype* – annoying advertising, the Latin root of which is found in the Russian words *гипербола* (*hyperbole*), *гиперболизация* (*hyperbolization*), i.e. exaggeration, which explains the use of the lexeme in the meaning of “excitement” and “increased attention.”

A. Melnikova offers the following options for determining the meaning of the word “хайп” (hype): “ажиотаж” (excitement), “истерия” (hysteria), “назойливая реклама” (annoying advertising), “информационный шум” (information noise)¹⁶.

D. Samarin notes that: “hype helps not only to popularize an object or person, but also to get real profit from this action. As a result, it is most typical for

¹⁵ Д. Самарин, *Хайп как медиафакт в пространстве языка и культуры: за и против*, „Вестник Череповецкого государственного университета” 2019, 4, с. 83.

¹⁶ А. Мельникова, *Хайп как новый способ презентации молодежи в виртуальной среде*, „Культурная жизнь юга России” 2017, 4 (67), с. 80.

a consumer society, the taste preferences of which are formed precisely due to the excessive flow of information”¹⁷.

Despite the absence of this word in dictionaries, the lexeme “хайп” (hype) has gone through all the stages of adaptation in the Russian language and is a productive basis for the derived words [*хайпануть*, *хайпить*, *хайповый* (verbs and an adjective derived from the word hype) etc.].

A. Efanov dates the spread of the word “хайп” (hype) in Russian to 2017 and clarifies that initially the lexeme

“referred mainly to youth jargon, and by mid-2017 this expression had begun to be actively used by representatives of the 35+ generation in the field of advertising, PR technologies, business, culture and sports”¹⁸.

A review of scientific works devoted to the linguo-cognitive characteristics of “хайп” (hype) is presented in the article by V. Grigoryan¹⁹.

In the analyzed play, the title acts as the conceptual center of the literary text, and the lexeme “хайп” (hype) is the core component of this concept. In the zone of the near periphery, in our opinion, there are the verbal representatives “шумиха” (fuss) and “виртуальная слава” (virtual glory), which we interpret as synonyms for the word “hype”:

Владимир. Почему? Нет, не навсегда. Я говорил с адвокатом, пройдет меньше недели – и шумиха уляжется.

Vladimir. Why? No, not forever. I spoke to a lawyer, less than a week will pass and the **fuss** will subside. (Olkhovskaya)

These lexemes correspond to the borrowed lexeme “хайп” (hype) in the Russian language. On the far periphery, we record lexemes: *скандал* (*scandal*), *перфоманс* (*performance*), *привлечь внимание* (*attracting attention*), *троллинг* (*trolling*), which indicate various aspects of “hype” presented in the artistic picture of the world of the analyzed play.

¹⁷ Д. Самарин, *Хайп как медиафакт в пространстве языка и культуры...*, с. 84.

¹⁸ А. Ефанов, *Хайп как новый коммуникативный тренд, „Современный дискурс-анализ”* 2018, 20, с. 144.

¹⁹ В. Григорян, *Хайп: к определению понятий в социогуманитарных Исследованиях, „Молодой ученый”* 2019, 10, с. 225.

Note that the concept of “хайп” (hype) in the poetics of the play acquires the characteristics of the lifestyle and consciousness of the younger generation, formed under the influence of the basic instincts of the crowd. Virtual reality, created through the implementation of the meanings of certain concepts and linguistic methods of communication, has formed a basic conflict: the leader – the victim, in which the characters change places during the course of the play. Internet communication mechanisms, language understandable to users, provide the ability to discreetly change roles, masks and images. The successful performer of Mobster’s will (Lizzie) is nominated by him as a victim. Lizzie finds a way out of this situation by posting an advertisement on the Internet with a photo in which her father mocks animals. It is no coincidence that her sister Nata calls her “the world expert in the field of trolling”.

In the process of implementing the next “hype”, it is discovered that Lizzie is losing her previous image of self-identification. In particular, in the family circle, her image has been transformed from an ally into an enemy. She acts as an Internet aggressor, harming herself and her family. This role, taken by her consciously, absorbs her image. The individual identity of the character is that of a person who is unable to take responsibility for her life being lost, for example:

Владимир. ...Она уже не «наша» «Лизка», а человек, который вредит моей семье и поступать с ней я буду соответствующе.

Vladimir. ... She is no longer „our” „Lizka”, but a person who harms my family, and I will treat her accordingly. (Olkhovskaya)

The recognition of the father in the authorship of the first sites serves to clarify the dramatic conflict and situation, on the one hand. On the other hand, it presents the mechanisms of language manipulation on the Internet. In the development of the play, we can observe the repression of reality, the absorption of the discourse of family relations by the discourse of virtual communication, defined by the concept of “хайповать” (a verb derived from the word “hype”). Moreover, in the action of the play, one can trace the “performatization of society” through the conceptualization of Internet communication. The laws of “хайпования”, as a kind of world order, capture the consciousness of the subject, transforming and partly destroying it.

Ната. (Растерянно, беспомощно). Все равно ты не можешь быть... Ты же... ты слишком...

Владимир. Какой? Старый? Тупой? Отставший от жизни? Как такой старый маразматик, рассуждающий о каких-то там принципах, может оказаться любимчиком Мобстером? Неслыханно!

Ната. Да! То есть, нет... Не совсем так, но почти так! Почему?..

Владимир. Все проще, чем ты думаешь. Вы слишком зазнались в самом понимании «своего поколения». Вы – будущее, мы – прошлое. Но вы забываете, что ту лестницу, по которой вы поднялись, сделали мы. Даже ваш интернет, полный забавных роликов и хайпа. Был бы ничем, если бы однажды его не создали. Я писал первые сайты. Неужели ты думаешь, что после этого я не разобрался бы в чем-то настолько ничтожном, как сетевая популярность?

Ната прижимает дрожащую руку к лицу. Пытается отступить, но ее шатает. Чтобы не упасть садится на диван.

Nata. (Confused, helpless). You can't be ... you ... you are too ...

Vladimir. What? Old? Stupid? Lagged behind life? How can such a senile old man, who talks about some principles there, turn out to be a well-loved Mobster? Unheard of!

Nata. Yes! That is, no ... Not quite so, but almost so! Why?..

Vladimir. It's easier than you think. You are too arrogant in the very understanding of „your generation”. You are the future, we are the past. But you forget that we made the staircase you climbed. Even your internet, full of funny videos and hype. It would be nothing if it hadn't been created one day. I wrote the first sites. Do you really think that after that I would not have figured out something as insignificant as network popularity?

Nata presses a shaking hand to her face. She tries to retreat, but she staggers. In order not to fall, he sits on the sofa. (Olkhovskaya)

In fact, in this scene the characters' enlightenment (anagnorisis) is realized, which should lead to a denouement, although, in the traditional sense, there is no denouement in the play. It ends with the characters resigning themselves to the status quo. As a matter of fact, “hype”, which largely determined and broke the fate of the characters, remains an important component of their life and the picture of the world in the play.

In a certain sense, it is that fatal force that, just like in the tragedy of fate, predetermines the destruction of the traditional way of life of the family, of the

ways of personal self-identification. At the same time, acting under the name of Mobster, Vladimir does not demonize the image he has created. In his perception: "... он просто грамотный торговец, который одним из первых почувствовал новую нишу рынка" (he is just a competent merchant, who was one of the first to feel a new market niche)".

Distancing himself from his personality, Vladimir calls the Internet product a "genius manipulator", who has turned himself into a mass media. Thus, the play erases the idea of the border between virtual reality and the real world and simulates a way of socialization of adolescents through Internet technologies.

Thematization of virtual reality in modern plays is associated with the recreation of Internet discourse in their poetics, as a technique for the performatization of space. The semantic field (sphere) conditioned by the concept of "hype" forms the reader's idea of communicative violence, while the language of adolescents (in particular, hype, slang) is presented as a means of communication. Thus, the reader, who is often more advanced in the "hype" manner of communication than the author, enters the interaction as a virtual element of the text structure. The extension of semantic meanings to the figurative content of the utterance performs the action. It acquires the characteristics of the virtual generation of meanings that constitute an imaginary reality.

It is no coincidence that S. Atamanova noted that, in a number of plays written at the intersection of theatrical action and computer technologies, the latter become a tool for promoting the plot and developing the action (Atamanova). She included **Natalia Blok's play *A Topless Photo*** among such plays.

The title of N. Blok's play "Фото топлес" (A Topless Photo) is, from a linguistic point of view, an attributive phrase, both components of which are the borrowed lexemes "фото" (photo) and "топлес" (topless).

The lexeme *фото* (photo) is a non-declining neuter noun, i.e. its grammatical adaptation consisted only of the formation of the category of gender: Фото. – unsl., Cf. (colloquial). Photographic snapshot²⁰. In addition, the dictionary gives the definition of a photographic picture as "colloquial". The lexeme is etymologically related to the Greek *phōtos* "light" and is used to name photography (mainly in colloquial speech). This lexeme, although it has not gone through

²⁰ С. Ожегов, Н. Шведова, *Толковый словарь современного русского языка*, tinyurl.com/bp57-mal-1 [online: 10.07.2021].

all the stages of adaptation, has long been included in the dictionaries of the Russian language and has a high frequency of use.

The lexeme *топлес* (*топлесс*) is borrowed from English: *Topless* – (of a woman) not wearing any clothes on the upper part of the body so that her breasts are not covered: a topless model, a topless bar (= where the female staff is topless), topless (adverb) to sunbathe topless²¹. The literal translation into Russian is “без верха” (without top). The lexeme is used to describe a clothed woman, but with bare breasts. This word went through only phonetic adaptation in Russian, and, at the stage of graphic adaptation, certain problems arose: in particular, the writing of consonant doubling (in the source language – *topless* while in Russian we record both one and two letters “с”). In the title and text of the analyzed play, the author chose the option without doubling, although this lexeme has not yet received a codified graphic form in dictionaries. At the same time, the adaptation of the graphic form is mainly focused on preserving the morphemic structure of the word and its graphic features in the source language²². U. Turko notes the general tendency

“to the appearance of single consonants in non-syllable words instead of double ones is observed in the latest borrowings that have actively come into the Russian language from English: *бизнес* (business), *фитнес* (fitness), *велнес* (wellness), *топлес* (topless), *комбидрес* (combidress), *байпас* (bypass).

However, the loss of doubled letters in lexemes in which they are present makes it difficult to identify related words²³. In this case, the Anglicism *топлес* in the Russian language has a graphic appearance that does not coincide with the original, which indicates the transfer of the phenomenon to the conceptual field of the Russian language.

In the play *A Topless Photo* the lexeme “фото” (photo) has 19 word uses, and the lexeme “топлес” (topless) – 3 word uses, and in the latter case, as part of the attributive phrase with the main word “фото” (photo) – twice “фото топлес” (a topless photo) and once “...вы поверили этой глупой **фотке топлес**” (*you believed this stupid **topless photo***). Only in the given example is the “топлес”

²¹ Oxford English Dictionary. Web. 8 July 2021. <https://www.oxfordlearnersdictionaries.com> [online: 14.01.2022].

²² *Практическая транскрипция фамильно-именных групп*, ed: P. Гиляревский, Москва 2004.

²³ У. Турко, *Освоение новейших заимствований с консонантным удвоением*, „Филологические науки. Вопросы теории и практики” 2016, 5,59.1; tinyurl.com/bp57-mal-2 [online: 14.01.2021], с. 154.

(topless) lexeme used in the character's remark, while the first word usage is in the heading, and the second – in the remark. This minimization of foreign language inclusions is compensated by the objectification of the concept in the semantic field, the center of which is the synonymous row to the word “топлес” (topless): *сиськи* (boobs) (13 times), *грудь* (breasts) (23 times), for example:

Так это же известный факт, если девушке не впадло показать **сиськи**, то она хочет серьезных отношений; Короче, скажи ей, чтобы прислала свою **грудь**.

So this is a well-known fact, if a girl doesn't mind showing her **boobs**, then she wants a serious relationship; In short, tell her to send her **breasts**. (Blok)

In the dictionaries of the Russian language, the following definitions are presented:

Сиськи (*Boobs*) – pl., Col., Slang. Women's breast (Efremova's Dictionary).

Грудь (*Breast*) – 1. The upper part of the front side of the body, as well as the cavity in this part of the body. 2. One of the two mammary glands of a woman. 3. Upper front part of a shirt, dress, outerwear (Ozhegov Shvedova's Dictionary).

In the first case, at the level of semantics, the peripheral seme is the gender of the body part, and in the second case, the location on the human body and function (in the second meaning). The absence of a gender seme in the second case is also confirmed by the use of the lexeme in the text of the play: *Выложи свою **грудь** тоже, Колян. (Post your **breast** too, Kolyan.)* At the same time, the lexeme “сиськи” (boobs) is used only in the plural and mostly as a slang word, which fully explains its use in the replicas of teenage characters. A certain stylistic contrast is observed when using the stylistically neutral lexeme “грудь” (breast) in written speech (correspondence of characters in social networks) and the slang lexeme “сиськи” (boobs) in oral speech. Note that these words are used both in relation to a part of the body in clothes, and without it, while the lexeme “топлес” (topless) indicates a bare chest.

For this reason, adjectival forms are considered to be the verbal objects of the concept of “топлес” (topless); the semantics of no clothes are: “обнаженный” (bare), for example: *Толта немного расходится, и мы видим Колю, Сашу и Артема в одежде, на которой в полный рост изображен принт обнаженной девушки. (The crowd disperses a little, and we see Kolya, Sasha and Artyom in*

*clothes, which depicts a full-length print of a **bare** girl); “голый”(naked), for example: *Кому приятно идти по школе, когда у каждого в телефоне твоя грудь и они еще ее фоткают, что бы сравнить голую и в одежде.* (Who enjoys walking around school when everyone has your breasts on their phones, and they still take pictures of them to compare them **naked** and clothed.)*

In our opinion, the core verbal component in this case is the “топлес” (topless) lexeme, used in the strong position of the heading, indicating at the conceptual level (as a foreign language, not fully adapted lexical impregnation) to something unknown, unusual, even forbidden, which turns out to be the situation described in the play. Semantically close lexemes “грудь” (breast) and “сиськи” (boobs) are stylistic synonyms, differing primarily in the sphere of use: in written speech – a neutral lexeme, in oral speech – a slang one. They constitute the near periphery of the concept “топлес” (topless), and the adjectives “обнаженный” (bare) and “голый” (naked) are in the zone of the far periphery of the conceptual field. Thus, the verbalization of the artistic concept “топлес” (topless) at the lexical level presupposes the allocation of key words that determine the basic semantics of the artistic space: the core is “топлес” (topless); the near periphery – “сиськи” (boobs) – 23 times, “грудь” (breast) – 13 times; the far periphery – the adjectives “обнаженный” (bare) and “голый” (naked) (once each).

The action in the play begins with a retrospective remark reflecting the mechanism of generating pseudo-truths on the Internet. Under the influence of the information spread in the media networks that adolescents resort to suicide due to the posting of a photo or information of a compromising nature, a similar situation is modeled. The collective notion that, after posting her topless photo on the internet, their classmate Kira committed suicide is spreading and consolidating as an urban legend. Word manipulation in adolescent reposts mimic the performative nature of the action.

Подростки делают перепосты в социальной сети фразы «Киры больше нет!» Вы, сволочи, ее довели!». Ставят статусы «Мне так жаль», «Я в шоке», «Я сам не хочу теперь жить», «Зачем они это сделали». На экране их мониторов возникают сообщения, картины с цветами, грустными смайлами, аватарки заменяются черными квадратами.

Teenagers repost phrases like “Kira is no more!” “You bastards have driven her over the edge!” on the social network. They set their statuses “I’m so sorry”, “I’m in shock”, “I don’t want to live now”, “Why did they do it”. On the screen of their monitors, messages appear, pictures with flowers, sad smiles; avatars are replaced with black squares. (Blok)

There is an active performance of the element of colloquial techno-speech of adolescents, mastered by the author in the directions. The form of the statement in this case serves to transform the situation: the psycho-mental state of virtually communicating characters and the reader. In the play by N. Blok, the instance of the addressee is much more expressive, since the entire action of the play unfolds in the format of Internet communication. In this case, the potential reader as the addressee is equal to the designated avatars of Internet users, Kira’s classmates. This is facilitated by the visual component of the performative potential of (Semyan), presented in the form of photographs, graphic representations of Internet users, signs of the technosphere, transforming living speech into iconic images.

Before us is the theatrical actions of the generation of quasi-reality from signs of a different nature according to the laws of Internet technologies. Iconic imagery (a topless photo) participates in the generation of an utterance according to the same rules as a word. The action develops in connection with the switch (through the remarks and statements of the characters) from virtual world to reality and vice versa.

Scene 5’s stage direction plays out a picture of bullying at school: Kira is being bullied by her classmates as a victim of the Internet that has spread throughout their lives. Let us consider this stage direction:

Сцена пять. Школа.

Кира идет по школе, и кругом слышит голоса. Классные сиськи, Покажи грудь. А пришли мне фотку в душе. Это она, это она. Да это не ее грудь, там больше. Кира, а ты можешь видео еще снять? Кира, покажи нам еще что-то. Кира, а ты за деньги присылаешь? Пошли на свидание. Я влюбился в твою грудь. Я хочу тебя, Кира! Клевая задница. Слышны щелчки фотосъемки и вспышки.

Кира зажимает уши руками и бежит. Смех, голоса и звуки фотосъемки все громче. Кира видит человека который подходит к ней с телефоном, чтобы

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фотографировать. Она пытается уйти, но навстречу ей идет другой, который так же постоянно фоткает телефоном. Кира мечется.

Голоса становятся громче. К ним прибавляются звуки сообщений в соц. сетях. Кира падает. Над ней появляются люди, которые ее фотографируют, подходя все ближе и ближе.

Scene five. School.

Kira walks around the school and hears voices all around. Nice boobs, Show your breasts. And send me a picture in the shower. This is her, this is her. Yes, it's not her breasts, those are bigger. Kira, can you make a video as well? Kira, show us something else. Kira, will you send for money? Let's go on a date. I fell in love with your breasts. I want you, Kira! Cool ass. Snapshots and flashes are heard. (Blok)

Kira puts her hands over her ears and runs. The laughter, voices and sounds of photography are getting louder. Kira sees a person, who comes up to her with a phone to take a picture. She tries to leave, but another approaches her, who is also constantly taking pictures with their phone. Kira rushes around.

The voices are getting louder. Added to them are the sounds of messages in social networks. Kira falls. Above her, people taking pictures of her appear, coming closer and closer. (Blok)

The scene resembles a phantasmagoria, in which the concept of reality and the virtual world is erased. The text of the play is a cultural space for the implementation of cultural codes associated with the reality of the media and the internet. The development of the action is based not so much on one situation of posting on the Internet and exchanging messages in response to this topless photo, but on the reaction of a reader who is aware of the meaning and functioning of computer terminology. The key concepts are of Internet communication:

Кира. Я его сейчас забаню. Артем. Киру, наверное, по-прежнему все троллят. (Blok)
Коля. Все девчонки запустили этот флешмоб... Троллинг троллинга...

Kira. I will ban him now. Artem. Kira is probably still being trolled by everyone.
Kolya. All the girls launched this flash mob ... Trolling of the trolling... (Blok)

Such concepts determine the reaction of the reader, who is in the same virtual reality in this network game. You can build, relatively speaking, a chain of computer concepts that become simulacra that determine the nature of the development of an action. Let us present several links of this chain, based on the sequence of their implementation in the plot of the play: *перепостить* (to repost), *забанить* (to ban), *фейковый аккаунт* (a fake account), *флешмоб* (flash mob), *троллинг* (trolling), *хештег* (hashtag), *разбанить* (unban).

A kind of flash mob in the networks becomes a protest against the act of Artyom, who asked Kira to send him a topless photo. Girls post their topless photos with the hashtag: “Угадай чья?” (*Guess whose?*), “У всех есть грудь” (*Everyone has breasts.*)

The text of the play incorporates techniques to stimulate the perception of the media recipients. The photographs substituted the subject in this situation. Only in the finale does Kira acquire her own identity, posting a message full of irony on the networks, that she spent all this time at home because she fell ill with chickenpox. Media reality meets reality in this letter. The denouement is Artyom's statement about Kira's forgiveness (“*Она меня разбанила!*”) (*She unbanned me!*). The concept of virtual manipulation returns the character to the reality of his relationship with his girlfriend.

Conclusions

The concept included in the title of both plays determines the development of the action: the semantic-performative potential of the utterance, which forms the picture of the world. The nature of communicative influence is shown in themes. The discourse of network communication that arises in the poetics of the characters' utterances makes it possible to model the principles of socialization of Internet users among adolescents. The sphere of reception expands to infinity, due to the inclusion of a competent reader in it, who also communicates through Internet technologies and is implicitly presented as an instance of network communication.

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