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Information structure of an autobiographical narrative

**(based on the story by A. N. Arkhangelsky “Russian hieroglyph. The life story of
Inna Li, told by herself”)**

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INTRODUCTION

This work is devoted to the study of the features of speech representation of compositional and thematic units of an autobiographical narrative and their role in the implementation of tactics and strategy of the text.

In recent decades, autobiographical narrative has not left the area of research interest, becoming an object of study in philosophy [Grebenyuk 2005; Kovyrshina 2004, Shchedrina 2018], sociology [Gubina 1996], psychology [Biryukova 2017; Nurkova 1998-2009; Preobrazhenskaya 2007, 2009; Ryaguzova 2019, 2020; Sapogova 2005, 2006; Shlykova 2006], history [Kuprichenko 2006; Tulchinsky 2019], literary criticism [Averina 2019; Antyukhov 2001; July 2002; Mesterhazy 2008; Nersesova 2018, Pyanzina 2005; Zaretsky 2002], etc. The focus of linguists' attention is on the lexical and stylistic features of autobiographical prose [Beloborodova 2000; Ivanova 2005; Kovanova 2005; Novikova 2006], genre specificity and issues of describing the subjective structure of the text [Voloshina 2008, 2014; Zateeva 2016, Lejeune 2000, 2006; Nikolina 2002; Romanova 2003; Romanova 2006; Sapozhnikova 2012].

Researchers pay special attention to studying the relationship between the cognitive and the historical in autobiographical narratives, in which “memory is realized simultaneously both as individual memories and as material for historical research” [Shchedrina 2020:40]. Considering the phenomenon of autobiographical memory, V. V. Nurkova notes that “at its core, it is narrative” [Nurkova 2000: 23], while storytelling is the main way “how people manage to organize and comprehend the world around them” [Trubina 2002: 3]. Narration allows a person to comprehend what is happening, and “narrative structures permeate all our ideas” [Caller 2006: 94] . Memory plays a special role in the reconstruction of the internal narrator, since “the process of personal self-identification is essentially a process of narrativization of memory” [Perekhodtseva 2013: 3]. This connection determines the interest of scientists in narrative as a form of linguistic fixation and translation of memory [Tivyaeva 2016-2020], as well as a way of presenting their “conceptual system” through the connection of “the cognitive reality of memory with the processes of nomination, predication and

egoreference” [Nyubina 2010a: 46]. The autobiographical work is addressed to the axiosphere [Biryukova 2017; Nyubina 2010], and values, in turn, help us understand the linguistic personality in the context of culture [Karasik 2004]. Through an autobiographical text, a person remembering, moving in “the heterogeneous and fragmented space of ideological attitudes, cultural traditions, the logic of interaction between public and individual, spiritual and material,” carries out reflection and “represents his subjective world, capturing the sum of facts, events and impressions” [Nyubina 2010b : 114].

Thus, the ultimate goal of studying an autobiographical text should be to consider it as a “whole”, and not to turn to individual aspects of analysis: this raises the question of choosing speech units as types, homogeneous forms of verbal composition to be systematized, and identifying ways to combine them into the composition of the whole works [Vinogradov 1980: 70].

Currently, scientists offer different approaches to identifying compositional units of narrative: in particular, the approach of U. Labov is used [Labov 1972; Chafe 1994 ; Hooper 1998], a model of “rhetorical structure” of discourse is developed [Mann & Thompson 1988], a model of the semantic structure of narrative [Van Dijk 2000], and other schemes for analyzing narrative are proposed [Burke 2018; Longacre 1983; Terekhova 2015]. The interest of domestic researchers is drawn to the work of V. A. Plungyan [Plungyan 2008], in which he, based on the works of [Longacre 1992, Hooper 1998 , Kibrik 2003], speaks of the need to distinguish between “not so much compositional as functional fragments of the narrative” – passages . Passages (introductory, sequential, background, retrospective, explanatory) “differ from each other in their role in organizing the sequence of the narrative,” and when they change, one should expect “changes in the grammatical design of the corresponding fragments of discourse” [Plungyan 2008: 19-20].

Thus, a unit of linguistic analysis of a narrative must be distinguished by at least two properties: a) a certain set of grammatical means of its speech embodiment; b) the ability to serve to describe the dichotomy “main line” - “background line”. In addition, each genre is characterized by heterogeneity in terms of the passage that is used most

often, and can be described as a configuration of different types of passages: the story primarily consists of narrative (sequential) passages [Kibrik 2003: 23].

Note that this classification can also be used to describe the structure of an autobiographical narrative, but it does not take into account two important features of this genre: 1) close connection with the category of memory (personal, family, collective); 2) event and subjective multi-layeredness. In other words, in this genre, the differentiation “main line - background” becomes difficult, since the main line can include not only a story about the hero’s personal story, but also a story about the life of close people, social groups, countries and peoples. In addition, the scientific literature does not provide such an example of the interaction of passages in the structure of the narrative, which would confirm their potential in reconstructing the meaning of the text when moving towards the finale, which is decisive in the work, since it must have “something like a focus, that is, something one to which all rays converge or from which everything emanates. And this focus should be inaccessible to full expression in words” [Vinogradov 1971: 187]. Consequently, the study of the formal and semantic structure of an autobiographical text requires different units of analysis: when studying the first, it is natural to use the classification of passages, when describing the second, it is necessary to find a compositional-thematic unit, which, on the one hand, has uniformity in the choice of grammatical means, on the other hand, allows take into account categories “outside grammar” (selection of events, themes, characters, features of the representation of the inner world and the inclusion of figures of the autobiographical “me in the past”, “me in the present” and “me-observer”).

Thus, the above critical review of the scientific literature allows us to conclude that with the undoubted attention of researchers to the autobiographical narrative, including its composition, the issue of identifying a linguocognitive unit of compositional analysis of autobiographical narratives requires its own special study, which indicates the **relevance** of our work.

The text chosen by A. N. Arkhangelsky “Russian hieroglyph. The life story of Inna Li, told by herself” (2022). A. N. Arkhangelsky is a Russian literary scholar, literary critic, publicist, writer, host of the “Meanwhile” program on the “Culture”

channel. Recognized with awards from the following magazines: Literary Review (1984), Literary Gazette (1990), Znamya (1996), New World (1996), Friendship of Peoples (1997). Winner of the “Book of the Year” award (2013), Russian-Italian literary award “Moscow-Penne” (2013), literary award “Big Book” (2018).

The text chosen for analysis is dedicated to the life of Inna Li, the daughter of the co-founder of the Communist Party of China and a Russian noblewoman from the Kishkin family. Inna was born in the USSR, in her youth she lived in Beijing, where she was subjected to repression and imprisonment in a special prison, was later rehabilitated, survived the period of Chinese reforms and returned to Russia after perestroika. In his review of the book “Russian Hieroglyph,” S. Kostyrko correctly notes that the heroine’s story turns out to be “extraordinarily educational” for the reader, since he has the opportunity to touch the “cultural revolution” in China in the image of “a witness and an active participant in it” of those large-scale events which took place in China in 1966 – 1976: Inna Li talks about her childhood; years spent in prison and after release; about her attitude to the “cultural revolution,” which, from her point of view, “was a revolution that freed entire generations from following the traditional foundations of Chinese life, from the Confucian virtues of submission to authorities” [Kostyrko 2022]. And this internal freedom became the starting point for “the radical transformations of China, which in just thirty years were able to transform China from a poor country into a superpower” [Kostyrko 2022]. In addition, Inna Li’s life was closely connected with the USSR, since her mother came from a Russian family, and the heroine “retained bilingualism and belonging to two cultures throughout her life” [Kostyrko 2022]. These features of the heroine’s fate largely explain her desire to convey her perception of the historical outline – the events in which she was a participant or observer. Thus, the text in question can be used both in classes on text analysis, on stylistics, on the syntax of the Russian language (in particular, when studying the features of the functioning of one-part and two-part sentences), and in classes on intercultural communication when considering the cultural and historical features of the two countries

In the preface to the publication of the story, A. N. Arkhangelsky notes that the choice of hero for the series “Happy Life” (which, along with the analyzed text, includes the book “The Dissenter Theodore” about the peasant scholar and social worker Theodore Shanin and the book “Russophile” about the Slavist Georges Nivat) was not accidental: these are texts “about real people, our contemporaries, living happy lives through the tragedies of the 20th and 21st centuries... History against the background of private life, private life against the background of history” (Hereinafter in the work, the analyzed text is quoted from: *Arkhangelsky A. N. Russian hieroglyph. The life story of Inna Li, told by herself. M.: - AST Publishing House, - 2022. P.7*)

A. N. Arkhangelsky himself points out the main object of the image, the conflict of the story is “man” and “background”: how human life turns out to be inscribed in history, and history turns out to be passed through the prism of human consciousness, how one can become “Intellectuals of Chinese and Russian decent who read the grandiose political history through the small details of everyday life and personal everyday circumstances” [ibid.: 9], but the main question (or answer) is indicated in the title of the cycle (“Happy Life”): we understand that the heroine’s life was happy not only because that she was able to survive in “interesting times,” but also by the “fullness of living that she had the courage to allow herself, by the ability to see and hear the world around her” [Kostyrko 2022].

Note that the text under study does not satisfy one of the conditions for classifying a work as an autobiography, since it lacks the identity of the author, narrator and hero. However, A. N. Arkhangelsky emphasizes that he created the text based on materials from an interview with Inna Li, that is, the reader is not dealing with a fictional character, but with the story of a real person, whose memories are framed in a literary text by another person, but on her behalf, which allows us to consider this work as an autobiographical narrative with the obligatory caveat that “the concept of a story about one’s life” [Voloshina 2008], Inna’s vision of one’s story may not coincide with the author’s concept. In this case, the author of the text selects and organizes the interview material into a literary text, and Inna herself selects memories and their verbal representation.

The object of the study is an autobiographical narrative, **the subject** of analysis is the features of the speech embodiment of compositional units and methods of combining them in an autobiographical narrative, allowing one to identify tactics and strategy of the text.

The starting point of our work was the following **hypothesis**, which received proof in the course of our research: The unit of analysis of the information structure of autobiographical narrative should be considered a compositional-thematic line, characterized by thematic, eventual, speech unity and revealing general patterns in terms of the choice of perspective for presenting the described phenomena. The combination of “compositional-thematic line” and “communicative register” allows us not only to consider the peculiarities of the presentation of information by a linguistic personality, but also to identify the tactics and strategies of the text used by both the speaker himself and the author of the text.

Note that the compositional and thematic line is a discrete unit and can be divided into other elements (for example, passage, episode, complex syntactic whole, composite, etc.). The identification of a compositional-thematic line as the main unit of analysis of the information structure of an autobiographical narrative is based on the need to: a) take into account the category of memory in the autobiographical narrative; b) descriptions of the way different types of memory interact. In this work, for the convenience of analyzing and describing linguistic material, the terms “episode” (in Chapter 2) and “complex syntactic whole” (in Chapter 3) will be used. Thus, the compositional and thematic line consists of episodes, each of which includes one (or more) complex syntactic whole. An episode is understood as “a relatively integral and independent part (fragment) of an epic work, which depicts an event completed in time, a certain completed moment of action in the work” [Belokurova 2005]. The definition of “complex syntactic whole” is given in Chapter 3 of this dissertation.

The goal of the research is to present an analysis of the information structure of an autobiographical narrative, based on the typology of compositional and thematic units, the features of their speech representation and textual interaction (using the

example of the documentary story by A. N. Arkhangelsky “Russian hieroglyph. The life story of Inna Li, told by herself”).

In accordance with the hypothesis and the goal of the research, the following tasks were set:

1. On the basis of the studied scientific literature on the research topic, establish its methodological basis and terminological apparatus, thereby determining the theoretical foundations for identifying compositional units of the text and methods for their linguistic description.
2. Conduct a structural and thematic analysis of the selected text and determine the compositional units of the autobiographical narrative. Describe the patterns of functioning of linguistic means in the selected compositional units.
3. Based on a generalization of the results of the study, present criteria for identifying compositional and thematic lines of an autobiographical narrative.
4. Determine the ways of interaction between units of the internal compositional structure of an autobiographical narrative.
5. Highlight the tactics and strategy of the speaker and the author of the text.

The choice of **research methods** is determined by the purpose and set of tasks. To review current theories of linguistic analysis of narrative, a descriptive-analytical method was used. In addition, this method was used to describe the typology of compositional and thematic lines, criteria for their identification and methods of interaction. When determining the compositional features of the text, the method of structural analysis was used. The method of discourse analysis was used as a method for analyzing the functioning of linguistic units.

The scientific novelty of the study lies in the identification of the compositional-thematic line as a unit of analysis of the autobiographical narrative and the determination of the ways of interaction of the lines, which makes it possible to describe the strategy and tactics of the speaker and the author. The study pays special attention to the study of the role of linguistic means (in particular, the present historical tense of the verb, different types of one-part and two-part sentences, inserted constructions and introductory words) participating in the formation of compositional units.

The theoretical significance of the study lies in the fact that the results obtained contribute to the development of the theory of structural analysis of narrative, and also make it possible to clarify the ideas about its structure and units of analysis established in the theory of literary, artistic and linguistic analysis of the text, to distinguish between the concepts of “external composition”, “ internal composition” and “information structure”. The paper proposes one of the possible interpretive approaches to the study of autobiographical narrative.

The practical significance lies in the fact that the results of the study can be used in universities of the humanities in practical classes on linguistic text analysis, stylistics and modern literature. In addition, the findings may be useful to psychologists and cognitive scientists interested in autobiographical memory and language awareness.

The results of the dissertation research were tested at scientific and practical conferences:

- at the conference “Linguistic, literary and historical heritage of the peoples of the Republic of Belarus and the Russian Federation” (November 14-15, 2022).
- at the “51st International Scientific Philological Conference named after L. A. Verbitskaya” (March 14-21, 2023);
- at the V international conference “Synergy of languages and cultures: interdisciplinary research” (October 5-7, 2023);
- at the “52nd International Scientific Philological Conference named after L. A. Verbitskaya” (March 19-26, 2024);

The results of the study were discussed at meetings of the department of Russian as a foreign language and methods of teaching at St. Petersburg State University.

The main scientific results of the dissertation research are reflected in three published articles in peer-reviewed journals from the list of the Higher Attestation Commission:

- 1) Lisova O. O. Interaction of personal and historical in autobiographical narrative // Modern science: current problems of theory and practice. Series: Humanities. – 2023a. No. 9-2. – P.168-171.

2) Lisova O. O. Indefinite-personal sentences as a means of forming a socio-historical thematic line in the information structure of an autobiographical story // Bulletin of Philological Sciences. – 2023b. Vol. 3. No. 9. – P. 41 – 46.

3) Lisova O. O. The role of compositional and thematic lines and features of their speech representation in autobiographical narrative // Philological Sciences. Questions of theory and practice. – 2023c. T.16. Vol. 10. – P. 3330-3336.

Main scientific results obtained during the study:

1) An algorithm for analyzing the information structure of an autobiographical narrative is presented [Lisova 2023c: 3330-3336].

2) A unit of discursive analysis of autobiographical narrative is identified – the compositional thematic line. The author's typology of compositional and thematic lines has been developed, and the criteria for their identification are described [Lisova 2023c: 3330-3336].

3) The linguistic means involved in the formation of personal, family and socio-historical lines of narrative are identified [Lisova 2023c: 3330-3336] and [Lisova 2023a: 168-171].

4) The functions of indefinite-personal sentences in the formation of compositional and thematic lines of an autobiographical narrative are considered [Lisova 2023b: 41-46].

5) The ways of interaction of compositional and thematic lines in an autobiographical narrative are highlighted [Lisova 2023a: 168-171].

Structure and scope of work. The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The bibliographic list contains 149 titles.

Provisions are submitted for defense :

1. An autobiographical narrative is a verbal expression of the thought process and a form of recording and transmission of memory: personal, family, collective. Finding ways to describe the interaction of three types of memory is an interdisciplinary task that can be solved by methods of structural analysis of narrative. A compositional-thematic line is proposed as a unit of analysis of the information structure, since it is a speech representation of one of the types of autobiographical memory, is

characterized by unity in the choice of topics and characters and reveals in their description general patterns (rules) of the use of lexical and grammatical means.

2. In the autobiographical narrative, three compositional and thematic lines are distinguished: personal, family, socio-historical. The personal line consists primarily of text fragments of the reproductive register, the grammatical means of which convey the events of reality directly perceived by the senses. The change from narrative mode to speech mode is marked by a transition to a reactive register, showing a direct emotional reaction to the previous remark. The object of the image in the family line is memories of loved ones, reflected in text fragments of different registers: reproductive - when transmitting shared experience, voluntary and reactive - when introducing various forms of transmitting someone else's speech into the narrative, informative - when "objectification" and "subjectivization" » images of loved ones. A grammatical feature of this line is the use of improperly direct speech when conveying the words of significant others. In the socio-historical line, the emphasis is on documentary accuracy (dates, names of historical figures, indication of the source of information): by means of an informative register, the heroine-narrator describes the phenomena of social life, while explicating, through introductory words and inserted constructions, a restrained assessment or commentary necessary for understanding the historical context; By means of the generative register, elements of generalization of the results of understanding the ongoing processes are included.
3. *The interaction of compositional and thematic lines* can be traced through their exchange or combination. By "exchange" we mean the situation of transition from a description of historical and/or social events to a story about the events in the life of the heroine-storyteller or her family and vice versa. Combination is the simultaneous introduction of two lines in one text fragment, while socio-historical processes are passed through the prism of subjective experience and perception, and personal events are a direct reflection of processes in the lives of people and the country as a whole. Exchange and combination reveal different ways of interaction of communicative registers and the functioning of grammatical means: with *exchange* ,

there is a change in the communicative registers of speech and the position of the autobiographical “I” relative to the events depicted, as well as in the ways of logical, grammatical, lexical, and stylistic formulation of thoughts; *combination* involves the use of different registers in one text fragment, while means of expressing emotionality, evaluativeness, and mental activity appear, which makes it possible to highlight important points in the value sphere of the heroine-storyteller.

4. Identification of units of structural analysis of an autobiographical narrative, description of their eventual, thematic, speech originality allows us to describe the features of *the information structure* of the text, as well as identify the value sphere of the speaker – in other words, by analyzing the phraseological plan of the autobiographical text, the researcher describes the tactics of selecting and presenting information by the speaker himself, whose figure may not coincide with the author’s (as in the text under study). The figure of the speaker is key, since fragments of his memory are reflected in the text, and it is he who selects those memories that form the meaning of the utterance. Observing the ways of interaction of selected units, accompanied by changes in the nature of the display of reality in speech, is one of the ways to identify *the tactics and strategies* of the speaker and the author, since such interaction of units when moving towards the finale, changes in perspective and points of view form *the internal composition* of the narrative.
5. The study of internal composition differs from the analysis of *external composition*, which involves consideration of the formal division of the text into information blocks (chapters, paragraphs, etc.). The separation of these concepts turns out to be fundamental for works of complex genre nature and subjective organization. Analysis of external composition is an important stage in describing the author's strategy of a literary text.

CHAPTER 1. ASPECTS OF RESEARCH OF AUTOBIOGRAPHICAL NARRATIVE

1.1 Anthropocentric approach in modern linguistics

The trend of modern science is to change the vector of attention from studying the formal structure of world phenomena to ways of understanding them from a human perspective. For researchers in different fields, a person becomes an object of study not only as a representative of any ethnic, social, age, or professional group, but also as a subject who has a unique life path with all its “meanings, individual ways of happening to the world, building a unique a kind of internal reality within general sociocultural and temporal boundaries” [Sapogova 2006: 60]. In this regard, interdisciplinary research is becoming widespread, the goal of which is a comprehensive and systematic study of man. Thus, at the intersection of linguistics, psychology, sociology, philosophy and medicine, cognitive linguistics appears, which, on the one hand, “should take into account the accumulated experience of studying the relationship between language and thinking, on the other hand, develop new theoretical programs and methods for studying the ‘synchronous work’ of language and thinking mental systems” [Alefirenko 2008: 75].

In one of his lectures devoted to the problems of the relationship between language and consciousness, A. R. Luria notes that a significant part of the entire content of psychology is “an analysis of how a reflection of reality is constructed, how a person reflects the real world in which he lives, how he receives subjective image of the objective world” [Luria 1998: 5] - that is, the person himself becomes the center and object of study. This trend is also observed in linguistics, where in recent decades scientists have come to the conclusion that data about language should be used to solve problems related to the mind, intelligence and human behavior.

J. Fauconnier believes that “linguistics is becoming something more than a self-sufficient limited field of language study; it contributes to the discovery and explanation of general aspects of human cognition” [Fauconnier 1999: 124]. This is also noted by E. S. Kubryakova: “Language began to be studied not only as a unique object, considered in isolation, but to a large extent as a means of access to all mental processes occurring in a person’s head and determining his own existence and functioning in society” [Kubryakova 2004: 9]

Thus, we can talk about the interest of modern linguists in the anthropocentric nature of language, when each person, with the help of linguistic means, realizes his intention with each new speech act, while acting as an interpreter. Interpretation is “a type of cognitive activity, the process and result of a person’s understanding and explanation of the world and himself in this world. This is the process and result of the representation of the world, which is based, on the one hand, on collective ideas about the world and, on the other hand, on the personal, including linguistic, experience of a person interacting with this world. This is a projection of the world, or knowledge about the world, ‘immersed’ in the collective linguistic or individual linguistic consciousness of a person” [Boldyrev 2015: 6]. As we can see from the definition, the process of understanding the world consists of several layers: there is “I”, “the world” and the process of communication between “I” and “the world”. Here the question arises: what exactly is included in the zone of this “world” with which the “I” enters into any kind of interaction?

V. I. Karasik, considering this problem, rightly draws attention to the fact that a person defines himself through ethnicity, belonging to social groups and has his own personal uniqueness. All this is “recorded in linguistic consciousness and communicative behavior” and can be identified through linguistic analysis. Linguistic consciousness, in turn, is divided into “fragments of understanding reality, which have verbal expression and allow ethnocultural, sociocultural and personal-cultural dimensions” [Karasik 2004: 6]

Emphasizing the importance of social interaction for a person, V. I. Karasik says that a person’s place in the world can be defined in the form of “Euler circles, i.e.

concentric circles entering each other. ” The central circle will be *the person’s personal social circle* (family, friends, other close people). Communication at this level has a number of features: it is based on the assumption that a loved one should know everything that happened to the speaker and that worries him. People often use only the outlines of statements, understanding each other perfectly, communicating through glances and facial expressions. What is important here is not so much the transfer of information as emotional support. The second type is a fairly wide *status and role circle* (classmates, colleagues, neighbors, etc.). The peculiarity of this circle is that people are not obliged to share each other’s values and experiences; their behavior is determined by the average norms of interaction. This is the level of information exchange, a person performs only a role function, he is a representative of a certain class. The third type is *all of humanity* , representatives of other civilizations and other eras.” At this level, what people have in common comes to the fore, regardless of their gender, status, worldview, behavior patterns, and the differences between languages and cultures are erased [Karasik 2004: 344-345].

Thus, the thinking process turns out to be closely connected with the concept of interpretation, and a person interprets events and relationships that relate to his “central circle”, “status-role circle” and “the level of all humanity”. To carry out a cognitive analysis, from our point of view, means to understand how a person perceives, remembers, and then describes these circles and their “communication.” One of the ways of such analysis is to turn to language, since it is language that reveals a close relationship with thinking.

For a long time, linguistic phenomena were described from the point of view of a structural-grammatical approach, which was replaced by an interest not in “language in itself”, but in turning to language as a means of communication. At the present stage, linguistic phenomena are actively studied in the cognitive aspect, which, on the one hand, turns out to be closely related to the communicative one, and on the other, reveals a number of differences.

Thus, in the communicative study of a linguistic phenomenon, researchers pay attention to “its participation in acts of communication between people and its role in

the implementation of the discursive activity taking place, including such an aspect as the generation of texts of various types,” and when considering a linguistic phenomenon from a cognitive perspective, “What is subject to analysis is the establishment of its role in cognitive processes, in recording and storing human experience as people comprehend the reality around them (and, therefore, in acts of attention and imagination, solving problems in a person’s mental activity as he masters the world, etc.)” [Kubryakova 2009: 6].

E. S. Kubryakova notes that in real communication “the functions of cognition and communication cannot be strictly opposed to each other,” since discursive activity is associated with the transfer of information, the need to divide the “flow of speech into certain syntagmatic segments” and take into account the roles of participants in the communication process – these parameters influence the content of speech, that is, the cognitive aspect of the process [Kubryakova 2009: 6-7].

Thus, the cognitive approach involves the study of “the connection of a phenomenon with the internal, mental activity of human consciousness and its representation in the human head” [Kubryakova 2004: 519], and the concept of “cognition” is basic for cognitive linguistics.

Cognition is “both the process of acquiring knowledge and its result”; this concept includes “the processes of conscious and everyday thinking, as well as the “translation” of everyday experience (bodily, sensory-visual, sensory-motor) of a person’s everyday interaction with the outside world into the sphere of linguistic consciousness” [Alefirenko 2008: 76]. V. Z. Demyankov notes that in the conditions of cognitivism, “a person should be studied as a system for processing information, and human behavior should be described and explained in terms of a person’s internal states. These states are physically manifested, observed and interpreted as receiving, processing, storing, and then mobilizing information for the rational solution of reasonably formulated problems [Demyankov 1994:17].

Thus, cognition is “any process (conscious or unconscious) associated with obtaining information, knowledge, their interpretation, transformation, remembering, and use in human speech and mental activity” [Alefirenko 2008: 76]. Language

provides the most natural access to consciousness and the previously noted thought processes, not because many of the results of mental activity are verbalized, but because “we know about the structures of consciousness only thanks to language, which allows us to communicate about these structures and describe them in any natural language ” [Kubryakova, 1997: 21].

According to N. A. Kobrina, the cognitive approach is used primarily “to study syntactic connections and relationships, and the facts of the expansion of combinatorics and, hence, the study of the mechanisms of formation of semantic polycomponentity of lexemes, their categorization and recategorization and other phenomena identified in syntax and requiring comprehension and explanations" [Kobrina, 2005: 7], however, a number of researchers note the leading role of the text in the study of mental processes.

Thus, T. V. Romanova points out that the cognitive direction is characterized by interest in the text not only from the point of view of speech or language analysis, but also “analysis through speech and language of the processes of perception (understanding) and production of the text, which requires the involvement of knowledge about mental processes such as memory, imagination, sensory perception, etc.” [Romanova 2013: 170]. E. S. Kubryakova believes that in modern linguistic science there is a tendency towards “enlargement of linguistic units” [Kubryakova 2004: 520], and N. F. Alefirenko says that scientists should begin to comprehend the non-dichotomous basis of “language-thinking” , and the trichotomous “language-thinking-consciousness”, since it is “the trichotomous subparadigm that is addressed to speech-activity processes that structure knowledge not only into ideas and concepts, but also into more complex formations: scenes, scenarios, episodes, frames, prototypes, propositions and others forms of knowledge” [Alefirenko 2008: 76], and the scientist calls the methods of their verbalization the subject of cognitive linguistics. Therefore, in order to study the processes of cognition of the world, we need to take material in which we could identify elements of the cognitive level (for example, episodes) - such material, of course, is the text. Despite the fact that today there is a tendency to study the characteristics of living oral speech, written texts are of fundamental importance for

the study of cognitive processes, since it is in such texts that a person's experience and his activity in understanding the world are reflected, and behind each text "there is a separate discursive activity taken person or group of people" [Kubryakova 2004: 528].

Let us note that many works have been devoted to elucidating the problem of the relationship between the concepts "text" and "discourse", so we will not dwell on it in detail. Let us, however, make a few comments that will relate to our research.

1.2 Text and discourse. Narrative discourse and its cognitive potential

The cognitive approach to the study of text in linguistics requires the researcher to determine his position on the relationship between the concepts of text and discourse.

N. D. Arutyunova defines discourse as "a coherent text in combination with extralinguistic, pragmatic and other factors; text taken in the event aspect, speech considered as a purposeful social action, as a component participating in the interaction of people and the mechanism of their consciousness (cognitive processes). Discourse is speech immersed in life. Therefore, the term "discourse," unlike the term "text," is not applied to ancient and other texts whose connections with living speech are not directly restored" [Arutyunova 1990: 136-137].

A. A. Kibrik also draws attention to the closeness of the concepts of "text" and "discourse", but highlights an important difference: the text is a "static object, the result of linguistic activity," while discourse combines two components - it is "dynamic the emphasis of linguistic activity" and its result, the emphasis, however, is placed precisely on the dynamics [Kibrik 2003: 10]. The researcher emphasizes that the concept of discourse is close to the concept of dialogue, since "discourse, like any communicative act, presupposes the presence of two fundamental roles - the speaker (author) and the addressee [Kibrik 2003: 10]. The importance of the "dialogical" beginning of discourse is also noted by other scientists: for example, V. I. Tyupa defines discourse as "an

utterance, a speech act of text generation, which includes the listener along with the speaker and is considered as a “communicative event of sociocultural interaction” of the subject, object and addressee ” [Tyupa 2008: 60].

Due to the fact that discourse is an act of interaction between the one who generates the text and the one who perceives, it is logical that scientists are interested in both figures, and, accordingly, in research devoted to the peculiarities of the construction and perception of discourse [Kibrik 2003: 10].

In our dissertation, we will consider the text from the perspective of the speaker, since central to us will be the question of the heroine’s (Inna Lee) “awareness” of herself as an individual and herself as a participant in historical events, which, in turn, shows how our language is able to reflect and differentiate “personal” and “social” in the speech of one person.

Thus, the focus of research is on “person-oriented discourse”, which has two subtypes: everyday and existential. Everyday discourse is the original type of communication, which is distinguished by simplicity, dialogism, and a compressed nature. Existential discourse reveals the inner world of the speaker, his character. Such discourse is usually a monologue and is represented by “works of fiction and philosophical and psychological introspective texts” [Karasik 2004: 289-290]. The scientist distinguishes two subtypes of existential discourse – direct and indirect. The text we are analyzing represents the second type.

Indirect existential discourse is “the analogical (figurative) and allegorical (symbolic) development of an idea through narration and description. Narration is a presentation of events in their sequence; for artistic narration, the opposition of plot and plot as a deep development and a superficial listing of events is essential [Karasik 2004: 290]. The researcher notes the important for us dichotomy of “plot” and “fable” in a narrative text (and the work we are studying is designated by the author as a “documentary story”).

B. V. Tomashevsky in “The Theory of Literature” (1925) distinguishes between fable works (stories, novels, epic poems), which are characterized by a cause-and-effect relationship between the introduced thematic material, and “descriptive” works, in

which events change without internal causal connection [Tomashevsky 1996: 179]. In the first case, we are dealing with a plot, in the second with a plot – that is, a set of the same motives in the sequence and connection in which they are given in the work. Other researchers draw the line between these concepts in a similar way. So, for example, S. Chatman in the book “History and Discourse” distinguished the categories “history” and “discourse”: “history is what is depicted in a narrative work, discourse is how it is depicted” [Chatman 1978: 19]. Ts. Todorov points out two aspects of a literary work: a literary work is both history and discourse, “it is history in the sense that it evokes an image of a certain reality... But the work is at the same time a discourse... At this level, not the events presented, but the way the narrator introduces us to them” [Todorov 1966: 126].

Thus, the category of event is central to discourse, since it is events that are the material for organizing discourse. The order in which events appear in the text may correspond to their chronological order of reality – then we are dealing with a narrative. Important, however, is not only the chronological, but also the semantic connection between events (or cause-and-effect relationship, according to the terminology of B. V. Tomashevsky). If the speaker does not follow a chronological presentation, his discourse will not be narrative, however, there are situations in which “the speaker may not deviate from the chronological order constantly, but only in some special cases - for example, if he returns again to clarify the details of the narrative already mentioned situation or to an earlier period in the life of the characters in the story,” then “the text as a whole remains a narrative, but begins to include special fragments with a broken chronology of the narrative - in most languages of the world there are special lexical and/or grammatical means to designate such “retrospective ‘fragments’” [Plungyan 2008: 17].

An example of narrative discourse is the documentary story “Russian Hieroglyph”: the events in the text are presented in chronological order (starting from the heroine’s childhood and ending with the present time), united by a cause-and-effect semantic relationship, but the speaking subject comments on the events, sometimes looking ahead or going back. However, this fact does not change the chronology of the

text and does not contradict the concept of narrative, for the analysis of which both the selected events and the way they are “presented” to the reader are important. The dissertation uses the term “autobiographical narrative” - “a form of objective existence of autobiographical memory” [Nurkova 2010: 76], presented in the form of an ordered, complete, meaningful history of one’s own life path [Sapogova 2005: 64].

In other words, the important focuses of this study are: 1) the problem of the speaker’s selection of those events that he considers important for the narrative; 2) studying the ways of their organization and the features of commenting.

The analyzed text presents not just an everyday thread of events, but a social, historical, cultural line. A person finds himself inscribed in three types of circle (see above): personal, social-role and “circle of all humanity,” however, the interaction of these spheres is reflected in one discourse. The selection of certain events for the presentation of narration, therefore, turns out to be non-random: we can say that the speaker selects material in accordance with the idea that he wants to reflect in his discourse. In a sense, he reveals his “mental world” to us, allowing the reader to penetrate into a story passed through the consciousness of another person. In this aspect, the study of the text places us within the framework of the cognitive-discursive approach, in which “texts begin to be interpreted as sources of information that go beyond the boundaries of their actual linguistic content, sources of data about special mental worlds. To perceive texts, one needs ‘immersion’ into this special mental world, for which the addressees of the speech either must extract from their memory something about the features of such a ‘possible world’, or partially build it as they become familiar with the speech flow coming to them” [Kubryakova 2000: 11]. This fully applies to the material we chose for analysis, which is an autobiographical narrative. Let us take a closer look at this key concept for our study.

1.3 Autobiographical narrative as a “mirror” of human cognitive processes

Analyzing works devoted to the study of genre, structural and linguistic features of autobiographical texts, we discover an interesting trend: the central problem of research is memory and the features of its representation in texts, as well as ways of displaying time in an autobiographical narrative. This interest of researchers indicates that an autobiographical text is the optimal choice for considering the ways of verbal expression of the thought process, since through a story about the events of his life, inscribed in historical and cultural contexts, the speaker shows his attitude to the events described.

Thus, comprehension of the works of researchers of memory and narrative allows I. V. Tivyaeva to come to the conclusion that narrative is “the dominant form of fixation and translation of memory and its processes,” rightly emphasizing that in recent years “there has been a tendency to consider texts of various genres as narrative forms of representation of individual mnemonic processes (first of all, we are talking about stories-memories, autobiographies and memoirs that verbalize the process of restoring information from memory)” [Tivyaeva 2016: 233-234], however, mnemonic narrative in Russian linguistics has not yet become the object of a systemic linguistic description. By “mnemonic narrative,” the researcher understands “an oral or written narrative constructed on the basis of personal experience and presupposing a subjective assessment by the narrator of the events described” [Tivyaeva 2016, 236].

Researchers of autobiographical narrative [Verbina 2017; Myslivets 2018; Doronina 2020; Nechaeva 2020 and others] write about the features of the subject’s *personal memory*, which is associated with the processes of fixing in memory certain moments, life events, integration of the history of the past as part of personal history [Nurkova 1998: 4] and about *collective memory*, which is defined as a set of figurative and verbal representations of the past that are significant for a group, transmitted and reproduced by group members in the present [Ryaguzova 2019: 61]. *Collective memory* is distinguished by a complex chronotope: “its projections are localized in all instances

of temporality - past, present, future” [Ryaguzova 2020: 325]. In addition, the researcher identifies a subtype of collective memory - *family memory* , which is inherent in all family members as a group and covers “different modes of existence: everyday life (family traditions, rituals, life scenarios and behavioral patterns, culinary recipes, days and places of memory, family documents) and extremeness (wars, natural and man-made disasters, repression, trauma, experience of overcoming them and strategies for coping with them)” [Ryaguzova 2020: 326].

The famous philosopher Paul Ricoeur spoke about the need to identify an intermediate link between “individual memory” and “collective”, pointing out the limitations of the phenomenology of individual memory and the sociology of collective memory, since each of them is located in the position of one of the poles: either a statement about the cohesion of individual consciousness, or the ability of “collective entities to retain and recall common memories” [Ricoeur 2004: 174]. Between these poles there is one more link - this is *the plan of communication with loved ones* , which serves as “an intermediate plane of reference, where the interaction between the living memory of individuals and the public memory of the communities to which we belong specifically takes place.” [Ricoeur 2004: 184]. It is close people who become witnesses to our life from the moment of birth to death, therefore our memory records and perceives the events of history not by themselves, but through the buffer zone, the place of interaction between individual and collective memory. Consequently, the assessment of historical events is possible not from the position of affirming the polarity of “individual” and “collective”, but from the point of view of “the threefold attribution of memory: “ I ” , loved ones, others” [Ricoeur 2004, 186].

However, if we accept the idea that each individual's memory of history is filtered not only through the zone of the “individual”, but also through the zone of the “close environment” or family, it is worth asking the following questions: is there anything objective in our memories? , and how stable they are over time (after all, even a person’s immediate environment changes throughout life), and what helps us record certain segments of memories.

M. Halbwachs in his work “The Social Framework of Memory” speaks of the need to abandon the idea that “the past remains unchanged in the memory of individuals,” since we live in society and use speech, and behind our every word there is some kind of memory: “before recalling memories, we pronounce them; speech and the entire system of social conventions, in solidarity with it, allows us to reconstruct our past at any moment” [Halbwachs 2007: 325-326]. However, a person does not live in isolation, therefore, just as he influences the consciousness of other people with his words and memories, they also influence him with their speech - this is the “premise of collective thinking” [Halbwachs 2007: 325-326].

Thus, memory has a dynamic and communicative nature (in which it shows similarities with speech itself): it is a product of dialogue, interaction between three levels in the human mind (individual – family – collective), which are consistently influenced by the collective, where each participant in communication, can speak out his memories, influencing another person through speech. In addition, the complexity of memory lies in its temporal certainty. M. Halbwachs emphasizes that the social framework of memory “is placed simultaneously both inside and outside of time,” which allows human consciousness “to move through a series of reflections and reasoning from one general and timeless concept to another, and to move forward or backward in the course of time, from memories to memories” [Halbwachs 2007: 336].

Consequently, the category of memory turns out to be in a sense “elusive”, dynamic, which raises the question for researchers in different fields of scientific knowledge about what could be a reflection of memory in a given time period. Obviously, narrative, as a product of the speaker’s speech activity, can serve as such material. It is through narrative that the speaker is able to organize, structure his thoughts and experiences, and interpret them through the selection of events and features of speech explication.

An autobiographical (mnemonic) narrative dedicated to a person’s life during the era of certain historical events allows us to trace the interaction of three layers of memory (individual, family and collective), ways of organizing time in the narrative (the category of time turns out to be important both for the mnemonic narrative and for

the description of such a phenomenon as “memory”), and also note the linguistic tools that help a person reflect such complex and nonlinear processes as thinking and memory through language.

Autobiographical narratives include memoirs, diaries, memories that combine “the existential and the general, including both text (narrative) and memory (cognitive) in the historical field. In fact, the cognitive takes on the character of a historical problematic, being expressed in an autobiographical narrative. In turn, the historical content present in the text of an autobiographical memory receives “cognitive coloring” [Shchedrina 2020: 41]. In addition, the autobiographical narrative is addressed to the axiological sphere, “where only the valuable can be actualized as memory and subsequently, verbalized, embodied in the form of precedent texts that form the value imperative” [Biryukova 2017: 21]. Values, in turn, are the highest guidelines for behavior and help us understand the linguistic personality in the context of culture, which makes their study important both for axiological linguistics and for a broader direction – anthropological linguistics [Karasik 2019: 4].

Thus, the autobiographical narrative seems optimal for studying the features of the interaction of “individual”, “family” and “collective memory”, since such interaction opens the way to both the value sphere of a person, his vision of himself in the world system (see about Euler’s circles in paragraph 1.1), and to the peculiarities of his interpretation of events and time. Since human memory is changeable and subject to the influence of society and time, it is important for the researcher to deal with a product recorded at a certain moment and given in its integrity and completeness - such a product is a narrative. Central to the analysis of narrative is the category of event, which, in turn, represents an important element of fixation for our memory.

The question of which events are selected by the speaker and for what reason lies more in the plane of psychology than linguistics, but one cannot fail to note the landmark research in this area. One of them is the work of V. V. Nurkova “Cultural-historical approach to autobiographical memory” (2009), in which she examines the phenomenon of AM (autobiographical memory) and proposes its hierarchical model, including the “macro level” and the “micro level”: 1) “At the microstructural level, the

unit of analysis of AM is autobiographical memories <...>, which are embodied in various narrative forms: “a bright moment of life - an episode”, “an important event in life”, “a turning point event” and “an individually characteristic event”; 2) At the macrostructural level, the unit of analysis of AM is memories of “life periods”, “life themes”, “personal stages”, in which the means of structuring mnemonic material are cultural scripts <...> [Nurkova 2009: 42].

The researcher also pays attention to linguistic and narrative categories when analyzing AM units: for example, photographic memories are characterized by high emotional intensity, a return to a past situation, and the specific time of memory. “An important memory” is shown through its relationship to current motives, needs, goals of the individual, while time is “abstract, isolated from the specific content of the event” [Nurkova 2009: 18-19]. Note that the study was conducted with the participation of 4,500 subjects who reproduced elements of their autobiography, and such reproduction is distinguished, on the one hand, by spontaneity and relevance to the moment of speech, and on the other, by the different life experiences of the subjects. Thus, the proposed model is correlated with the personality of the speaker, his perception of himself and his life path, however, this model does not take into account the assessment of his role in history, a person’s place in the historical process, which seems to us an important aspect for autobiographical narrative in general, but becomes a mandatory aspect of consideration in studies aimed at the analysis of mnemonic texts relating to individuals who have left a socially significant mark on the history of society (which is, for example, the father of the heroine we chose to study the story, as well as herself).

It was previously noted that the autobiographical narrative makes it possible to study not only personal memory, but also family and collective memory, that is, through the study of the phenomenon of memory in the autobiographical narrative, it allows us to approach the problem of “person – historical background” and consider ways of understanding both the events of personal history, and events in the life of the whole team. The ways in which these events are organized by human thinking still remains poorly understood. Therefore, it is necessary to answer the following questions: 1) how does language cope with the task of organizing our memories in the information

structure of narrative ; 2) how different types of memory interact in an autobiographical narrative; 3) is there a difference in the speech representation of different types of memory.

1.4 Triple ego-orientation “I” as a genre-forming category of autobiographical works

One of the central problems of describing the genre features of autobiographical prose is determining the boundaries of the concept “autobiography”. As I. Yanskaya and V. Cardin note, autobiography is “the only genre with an amplitude from highly artistic creations that do not insist on documentation, to works rich in special information, “almost scientific,” and to intimate diary entries” [Yanskaya, Cardin 1981: 366].

In a narrow sense, an autobiography is only a document with personal data, written in a business style. Broadly understood, autobiography can be texts of different genre forms: memoirs, notes about one’s life, confessions, diaries, notebooks, conversations, anecdotes [Romanova 2001: 15]; memoirs, literary portraits, notes [Zateeva 2016: 21]; letters, travel notes, historical and military memoirs, etc. [Nyubina 2010: 39]. In addition, an autobiography can include a story about life that exists in oral form [Voloshina 2008].

N. A. Nikolina offers the following classification of autobiographical works: 1) autobiographies proper - documentary texts, which are short and formalized biographies; 2) autobiographical texts, including simultaneously detailed memories of the past; 3) autobiographies, gravitating towards a fictionalized form; 4) works of art that use the genre form of autobiography and are based on the real facts of the author’s life” [Nikolina 2002: 12].

If we turn to the definitions of the genre in question, we will see that the central feature of an autobiography will be “a consistent description by the author of his own life...” [Kozhevnikov 1987: 12] or “a retrospective prose narrative of a real person talking about his own existence, with special emphasis on the history of his personality” [Lejeune 2006: 261–262]. In other words, an autobiography is an ego-text “about oneself, written from the author’s subjective point of view” [Mikheev 2007: 23], “existing in a variety of genres, the anchor of which is the author’s “I”, which acts as the generating center of ideas and experiences and actions” [Mitina 2008: 3].

Researchers emphasize the ego-oriented nature of autobiographical works, through which a person can express “national dissimilarity and at the same time feel like a part of historical progress, convey a sense of belonging to the common fate of the country” [Zaitseva 2009: 223]. Through autobiography, the reader can trace both the spiritual and moral formation of the individual, and the connection of the individual with the sphere of the “national” and the “destiny of the country” [Sheyanova, Zakirzyanov 2018: 84]. L. M. Nyubina notes that the concept of kinship is important for an autobiographical personality, without which there is no person and his ancestors [Nyubina 2010: 42].

In accordance with the considered points of view on the genre of autobiography and the role of memory in it, three central thematic plans can be distinguished: 1) a narration about one’s own life; 2) a story about family members and family traditions; 3) comprehension of the “national”, historical, the transition “from the individual to the world, to the general idea of the meaning of existence...” [Zaitseva 2009: 223]. The three highlighted plans are united by the personality of the narrator, who, in turn, has different hypostases in the work.

Researchers note that in an autobiography, the writer is simultaneously both the subject of the narrative and its object [Sapozhnikova 2012: 55]. “I as a subject” of the narrative correlates with the present moment, “I as an object” - with the past. This division complicates the time perspective of texts, since the past “I” is subject to observation, comprehension and evaluation of the “I” of the present [Nikolina 2002: 101-103], which makes it possible to distinguish two time plans: the “plan of the

present” of the narrator creating the text, and the “plan his past,” which he remembers [Nikolina 2002: 103]. Accordingly, in an autobiography “ 1) models can be found in which the speaker is verbalized, who is also the authorizer; 2) models that verbalize the authorizer, who does not coincide with the speaker, but is his other temporary realization (“I” in the past) [Solovyova 2009: 143]. It can be assumed that each “I” discovers its own means of speech embodiment in the text.

In some works, another hypostasis of the “I” stands out - this is the “I am the observer.” So, for example, I. V. Porodin says that memory forms a three-faced “I”: “I as the subject of speech” (the narrating “I”), “I as an object about which the “ I ” narrates” (the narrated “I”) and “I as a subject observing and realizing myself” (analyzing the superego, coordinator of the relationship between the first two hypostases of the “I” [Porodin 2006: 58-63]. Such triple ego-orientation of the autobiographical “I” allows the author to balance between the text and not -text, being in real and textual space at the same time [Lejuene 1994: 24].

Thus, the intra-subjective organization of the autobiographical narrative is heterogeneous, since each “I” is verbalized in the text through certain speech models, in addition, the speaker does not just describe reality, but evaluates it, “looks for criteria for evaluation, which can be not only his own sensations and ideas, but also the points of view of other people, philosophical ideas, etc., everything that can be called a “look from the outside” [Sapozhnikova 2012: 55], and cultural and historical memory involves addressing the phenomena of social life through the use names of historical figures and cultural figures, geographical names, references to works of world literature and art [Nyubina 2010: 114].

L. M. Nyubina notes that the literature of memories “should be considered as cognitive awareness of the events of the subject’s life and their verbal embodiment” [Nyubina 2010: 114]. So, for example, numerous anthropocentric modes become markers of self-objectification inherent in such literature: thoughts, feelings, recognition, recollection, knowledge or ignorance, silence, doubtfulness or conjecture, agreement or disagreement with oneself, adverbs and conjunctions of disjunction, logical inference, etc... ” [Nyubina 2010: 111] .

Analysis of scientific works allows us to determine the main features of the autobiography genre (see works: Lejeune 1994, Nurkova 1998, Nikolina 2002, Voloshina 2008, Zaitseva 2009, Nyubina 2010, Sapozhnikova 2012, etc.):

1. this is a story (oral or written) in prose, which is distinguished by the retrospective nature of the narrative and the chronologically sequential presentation of events;
2. the main theme is personality and its formation, often inextricably linked with the history of the family and the state, which determines the most important role of memory and ways of representing it;
3. the identity of the author, narrator and hero;
4. the triple ego-orientation of the autobiographical “I”, which determines the complex structure of the relationship between the time plan of the past and the present in the text;
5. the relationship between the subjective and objective principles;
6. openness of autobiography.

Let us note that the work considered in this study meets all the requirements of the genre, with the exception of the criterion of identity of the author, narrator and hero. Despite the absence of such an identity, we will talk about the text “Russian Hieroglyph” as an autobiographical narrative for several reasons.

Firstly, the text was created on the basis of an interview with the heroine of the story, that is, it is a representation of her memories and perception of events, and not the author’s fiction or a description of the life of another person from the outside. The work presents the previously noted types of memory: personal, family, collective - each of which conveys the personal experience of the speaker and assumes a subjective assessment of the events described.

Secondly, the central theme of the story is the life story of Inna Li and her family: the heroine-narrator shares memories of her childhood, time spent at the university, and family life. At the same time, each of these periods of life is shown through the prism of socio-historical changes and their impact on human life.

Thus, even despite the desire for documentation, accuracy and objectivity, the heroine-narrator passes the “story” through her own subjective perception, which allows the reader to see the inner experiences, changes, and development of Inna’s personality. The author in this case organizes the respondent’s memories into a single text, showing the development and value system of a person from birth to the moment of the interview - however, both the objective memories themselves and their subjective beginning reflect the internal development of the speaker, not the author.

Thirdly, the narration is told in the first person, which is typical for autobiographical texts. In addition, A. N. Arkhangelsky, in the preface to the books of the “Happy Life” series, notes that he tried to preserve the speech characteristics of the respondents as much as possible, so as not to interfere with the communication of the reader and the characters.

Fourthly, the analyzed story is characterized by a triple ego-orientation of the “I”: on the one hand, Inna is a heroine-storyteller, that is, she relates to the present moment (the moment of the interview), on the other hand, she talks about herself in the past, that is, she is an object own story. In addition, the heroine is aware of herself in the past, evaluates, gives commentary on her own reactions - in other words, she not only describes herself as an object, but also carries out reflection, which is also an important characteristic of autobiographical texts.

Thus, the text in question can be classified as an autobiographical narrative in which the subjective hierarchy characteristic of this type of text is violated: Inna is not the narrator, but the heroine-storyteller in this text, which significantly complicates the analysis of its compositional, informational and subjective structures. On the other hand, this feature of the text allows us to give a more precise definition of the concept of “information structure” and compare it with the concept of “composition”.

1.5 Autobiographical narrative: to the problem of finding a unit of analysis of information structure

Currently, narrative has become an important object not only of linguistic and literary studies, but also of psychological and cognitive research, since when talking about oneself, a person sees his life path in a new way and gives new meaning to past events [Preobrazhenskaya 2009: 29]. When studying narrative, special attention is paid to structure and compositional elements, since studying the relationship of these elements allows us to penetrate into the depths of the text.

Thus, V. V. Vinogradov said that “composition can be considered on two levels: on a static level, as the relationship of poetic elements, and on a dynamic level, as the movement of these elements towards, so to speak, the finale” [Vinogradov 1975]. When we highlight these elements, we are faced with a new problem - this is “a modification of all other parts of the work, because moving, breaking up into some integral unities, this or that work of art constantly creates new, <...> semantic, poetic unities, and at the same time moves you towards understanding, understanding the meaning of the whole” [Vinogradov 1975].

Thus, for the perception of a text, it is important to: 1) understand its structure, that is, divide the general situation presented in it into thematic components; 2) determining the connection between components, which is correlated with the author’s position; 3) studying the features of the selection and use of linguistic means, which are determined by the “structural, content and pragmatic organization of the text” [Rogova 2011: 9].

Currently, one of the pressing problems of linguistics is the study of the information structure of the text (see, for example, the collections “Logical analysis of language: Information structure of texts of different genres and eras” (2014), “Information structure of the text” (2018)), which is due to the increased role information in the modern world [Gonchar, Samokhvalova 2021: 281]. Let's look at the definitions of information structure:

1. “the total meaning of its linguistic units, organized in accordance with the communicative purpose of the sender of the text” [Troshina 2018: 8];
2. “means of organizing a coherent text, the order and methods of introducing information in different areas of communication and communication” [Sideltsev 2016: 51].

From the definitions it follows that the analysis of information structure involves not just identifying structural elements and studying the ways of their organization, but also identifying the author’s speech intention. In other words, when referring to the information structure, it is necessary to understand what “the author considers most important for the expression of intention and how he “packs” this important information in his text at the level of language and structural speech organization [Gonchar, Samokhvalova 2020: 2-3] . In addition, the process of understanding the text is important, the result of which is “the formation in the mind of the recipient of a holistic image of the content in which the informational aspect of the text is realized” [Novikov 2007: 113]. In the process of understanding, “the transition from the external form of the text to its content, which carries certain information about the reality around us, is mandatory. Such a transition is directly related to that fundamental property of the text, which can be called informativeness” [Ibid.].

Thus, the information structure is associated not only with the process of selection and systematization of material by the author, but also with the process of decoding the text and filling it with meaning on the part of the reader. When studying the information structure, the researcher solves the following problems: 1) choosing a compositional and thematic component as a unit of analysis; 2) consideration of ways to organize them into a single whole; 3) description of linguistic means and patterns of their use in each compositional and thematic component.

Based on the foregoing, in this work, by *information structure* we understand the grouping of semantic and thematic components into which the author (speaker) divides the content of the text, and their arrangement in the sequence specified by him in accordance with his communicative intention. To study the information structure, it is

necessary to divide the text into thematic components, that is, to find a unit of structural analysis of the text (in our case, an autobiographical narrative).

The first theory of the main structural elements of narrative was proposed by U. Labov, who identified the following components: exposition - development of action – climax – denouement – coda – summary [Labov 1972]. Such a classification does not seem convenient for the analysis of complex autobiographical narrative, which tells about a large number of interrelated events occurring in the lives of different people.

Currently, the interest of researchers is drawn to the work of V. A. Plungyan, in which, analyzing the linguistic material of various languages and current research on this issue, he introduces the concept of “passage”. A passage is a fragment of narrative discourse that reveals general rules for the use of grammatical means. The author offers the following working classification of passages in narrative discourse [Plungyan 2008: 20-21]:

1. *introductory* , including a presentation of the circumstances preceding the beginning of the story and introducing the main participants in the story;
2. *sequential*, or consequential, which includes the designation of each of the successive episodes of the main line of the narrative and is a structural element of the event “skeleton” of the narrative;
3. *background* , including a description of the circumstances surrounding the events of the main line of the narrative, as well as secondary situations developing in parallel with the events of the main line;
4. *retrospective* , including a description of events preceding the events of the main narrative line; the need for retrospective passages arises when the speaker deviates from a chronologically natural presentation of the course of events, mentally returning back to events of an earlier time plan;
5. *explanatory*, including the speaker’s reasoning about current events, their explanation or assessment; in works of discourse analysis this type of passage is most often called "commentary".

Each type of passage may correspond to a special discursive function: introductory, sequential, background, retrospective and explanatory (or commentary) [Plungyan 2008: 20-21]. The researcher notes that when changing passages, one can expect a change in the grammatical design of the corresponding fragments of discourse; in addition, the “contrast between the main line and the background” is significant, since it was this that determined the “progress of grammatical studies of discourse” [Plungyan 2008: 20] . Autobiographical narratives can be analyzed through consideration of the passages that form their structure, however, such a choice of a passage as an element of the information structure does not seem optimal due to the fact that the autobiographical text is a complex, multidimensional message of large volume, which depicts the life of both the speaker himself and other people, social groups, entire countries - this suggests the appearance of several narrative lines formed by sequential passages, while identifying the main and background lines is difficult.

We noted earlier that when studying autobiographies, scientists turn to the study of the phenomenon of memory: personal, family and collective – however, as far as we know, mechanisms for describing the interaction of these types of memory in the structure of the narrative have not yet been proposed. However, researchers note some linguistic features of the autobiographical genre, without considering them as a way of verbalizing one or another type of memory. For example, L. M. Nyubina rightly draws attention to the change in forms of present and past tense, but notes that such forms “change unmotivated, interact chaotically and unstable” [Nyubina 2010: 112]. Perhaps considering such a change of forms within the framework of thematic components will help to identify patterns in what at first glance looks chaotic.

In our study, we propose to highlight *compositional and thematic lines* : personal line (autobiographical), when we are talking about events that happened to a person; family narrative line, built as memories of the family and the lives of people in the immediate environment; a socio-historical (collective) line telling about the life of a country and an entire era. Each line is a verbal representation of the previously described types of memory and can be studied through consideration of the main

characters, a set of themes, the nature of the events occurring and the way they are depicted.

Let us give a working definition: in our understanding, *a compositional thematic line* is a unit of the information structure of autobiographical narrative, which is a speech representation of one of the types of autobiographical memory (personal, family, collective), characterized by unity in the choice of topics and characters and revealing general patterns (rules) the use of lexical and grammatical means in their description.

The location of three lines in the structure of the text and their speech embodiment make it possible to consider the information structure of the text, and the methods of interaction - its composition.

Note, however, that there are several approaches to understanding the term “composition”. In a broad sense, composition is usually understood as “ a set of techniques used by the author to “arrange” his work, techniques that create the overall pattern of this latter, the order of its individual parts, transitions between them, etc. The essence of compositional techniques is thus reduced to the creation of some complex unity, a complex whole, and their meaning is determined by the role they play against the background of this whole in the subordination of its parts” [Zundelovich 1925: 371].

With a narrow understanding, the interpretation of composition is associated with the problem of identifying points of view: “composition is a system of fragments of the text of a work, correlated with the points of view of the subjects of speech and image” [Tamarchenko 2008: 102].

If the first definition is correlated with the formal construction of the work or *external composition* (division into chapters, fragments in their relationship with the whole work), then the second is correlated with *the internal composition*. In the story “Russian Hieroglyph” such a contrast is significant , since the external composition is associated with the zone of the author, and the internal composition with the speech zone of the heroine-storyteller, whose memories are conveyed in the text.

To study the internal composition, it is necessary to correlate text fragments with points of view, and also consider the fragments in their interaction when moving towards the finale. The units of analysis of the information structure of an

autobiographical narrative proposed in this study reveal the ability to correlate with the points of view of the subjects of speech and image, that is, they are a unit of not only information structure, but also a compositional one.

B. A. Uspensky in his book “The Poetics of Composition” (1970) proposes to distinguish between four planes of manifestation of a point of view: ideological, phraseological, spatiotemporal and psychological. In each of these plans, the “author” chooses from what position he depicts the events: from his own, “external” point of view in relation to the events presented, or from the “internal” one. The researcher notes that “the author can describe one character from the point of view of another character (the same work), use his own point of view, or resort to the point of view of some third observer (who is neither the author nor a direct participant in the action) ” [Uspensky 1970: 28]. Various strategies for describing “heroes” are also revealed when analyzing compositional and thematic lines.

The study of the composition of an autobiographical narrative should be carried out taking into account all four points of view (ideological, psychological, phraseological, spatio-temporal), but central to discourse analysis is the speech plan - the phraseological point of view, which is found in cases where the author describes the characters in different languages , or uses substituted speech when describing.

1.6 Types of information organization in narrative and their role in the formation of text strategy

This work is devoted to the study of the narrative (sequential story about life events) of the heroine-storyteller - that is, we are talking about narration as a type of speech. Researchers identify different types of storytelling: depiction of the situation (visual storytelling); understanding the event, including it in the scale of life values (event narration); informing about the situation (information message) [Konkov,

Neupokoeva 2011: 10]. This division is based on “the nature of the perception of an event by the subject (narrator)” [Popova 2019 : 47] , which, in turn, is reflected in the concept of “register” by G. A. Zolotova. T. I. Popova notes that “taking into account register makes it possible to separate the narrative and the message based on their different communicative purpose (to depict/comprehend) and to clearly see the difference in grammatical means in their organization” [Popova 2019: 47].

Let us turn to the works of G. A. Zolotova, who proposed to distinguish types of information representation in the text depending on the communicative function - communicative registers.

When identifying registers, the following factors turn out to be important: a) the nature of the reality reflected in speech (the dynamics of actions, processes are opposed to the statics of quality, relationships); b) spatio-temporal distance of the position of the speaker or observer character and the method of perception (sensory or mental); c) the communicative intention of the speaker (message, expression of will, reaction to a speech situation [Zolotova 2004: 402]. The implementation of communicative registers occurs in “utterances, texts or fragments, communicative blocks” [Ibid].

Thus, for the discursive analysis of an autobiographical narrative, in particular in terms of phraseology, it is possible to use a combination of compositional-thematic line and communicative register.

Registers are organized “by the joint efforts of vocabulary, morphology and syntax”: for example, the use of tense forms of the verb (aorist, perfective, imperfective-procedural and qualitative-descriptive), introductory and modal words (especially with the meaning of problematic and categorical reliability), with the help of which “the speaker can indicate in what relation to the context of speech the content of a given message is located”, and signaling us about the “transition from direct speech to the author’s word” or about the “change of subjective plans”, as well as the choice syntactic units [Zolotova 2004: 402 - 435].

In the works “Communicative Grammar of the Russian Language” and “Communicative Aspects of Russian Syntax” G. A. Zolotova identifies the following types of registers:

Reproductive (pictorial) register – reproduces by means of language fragments, pictures, events of reality, directly perceived by the senses of the speaker, the observer, located in the same chronotope with him (in reality or in the imagination) [Zolotova 2004: 402-403]. This register “is characterized by singularity, episodicity of actions, events, successively replacing and displacing each other in the textual locative-temporal space, as well as referentiality, specificity of observed objects” [Zolotova 2004: 441]. The pictorial register has two subtypes: pictorial-narrative (at the intersection of figurativeness and actionality) and pictorial-descriptive (at the intersection of figurativeness and quality) [Zolotova 2003: 349].

The study identifies three ways of depicting the observed event:

1. the general perceptual method is visual, draws a picture;
2. private perceptual is correlated with one of the channels of sensory cognition;
3. the interpretative one adds emotional and evaluative understanding of the event, logical comprehension and “takes us into the area of the informative register” [Zolotova 2004: 425].

Informative register reports about the phenomena of reality in abstraction from their specific temporal duration and from their spatial relationship to the subject of speech. In this register, unlike the reproductive one, there is no chronotope, a specific duration of actions, and the speaker has no direct relation to what he is reporting [Zolotova 2003: 348]. There are two subtypes: informative-narrative and informative-descriptive registers [Zolotova 2003: 349]

Generative register: in blocks of this type, “generalization and comprehension of information occurs, correlating it with life experience, with the universal laws of the world order, with the system of human knowledge” [Zolotova 2003: 395]

The voluntary register is characterized by the communicative function of the speaker’s expression of will, inducing the addressee to action [Zolotova 2003: 397].

Reactive register expresses the speaker's emotional or mental reaction to a communicative situation. Such a reaction is caused either by a previous remark in a dialogue or by an unexpected speech event [Zolotova 2003: 398].

The study of registers is one of the stages of text analysis, followed by the determination of the author's tactics and strategies. This work is based on the concept of G. A. Zolotova, who identified four stages of analyzing the structure of the text [Zolotova 2004: 455]:

- A. Structural-semantic (typical) meaning of the predicative unit;
- B. It belongs to the speech register;
- C. Text tactics;
- D. Text strategy.

Stage A is a system-linguistic given that exists independently of the text, stage B is a potential characteristic focused on the type of text in general. At stages C and D, the object of study becomes the text as an integral verbal-compositional structure, and the choice and combination of means is guided by the author's tactics and strategy [Ibid].

The study of registers is one of the stages in the analysis of the compositional basis of the text, followed by the determination of the tactics and strategy of the text.

Text tactics are a complex of linguistic and speech techniques and principles of connection, coupling of units that create additional meanings, both constructive-semantic and subjective-evaluative [Zolotova 2004: 456].

The strategy of the text includes the concepts of intent, position, worldview, the author's attitude to the subject and the problem he poses, and his pragmatic interests. The reader and researcher can get closer to understanding the strategy of the text, but its exact knowledge is impossible [Ibid.].

Taking into account the complex subject organization of the story "Russian hieroglyph. The life story of Inna Li, told by herself," the following stages of text analysis can be distinguished:

1. Consideration of the features of speech representation of each of the compositional and thematic lines of the autobiographical narrative. This stage involves identifying registers, analyzing the means of their lexical, morphological and syntactic content, depending on the intention of the speaker himself (Inna), as well as the point of view (internal or external) of describing the surrounding reality.

2. Studying the techniques and principles of interaction of the selected structural units, taking into account the communicative register when moving towards the ending of the story. At this stage, the change in spatio-temporal point of view is taken into account.
3. Consideration of the overall composition of the story (division into formal structural parts).

The first and second stages determine the tactics and strategy of the speaker, the second and third - the tactics and strategy of the author. When studying autobiographical narratives, in which the criterion of identity of the author, narrator and character is met, all three stages are necessary to describe the tactics and strategies of the author of the text.

1.7 The story “Russian hieroglyph. The life story of Inna Li, told by herself”: genre and compositional originality

As noted earlier in our work, the text under consideration has a complex genre and subjective nature, since the author and hero of the documentary story are different people. In this paragraph, the external composition of the story, which is organized by the author’s vision and intention, will be considered ; in the following chapters, the features of the information structure and internal composition, which are largely determined by the consciousness of the speaker as a carrier of information.

In the preface to the first book of the “Happy Life” trilogy, A. N. Arkhangelsky says that he structured the text about Theodor Shanin “as a biographical novel,” where Shanin plays the main role. He interviewed the hero for many hours, “threw away his questions,” then “completed the text in such a way that it read like a continuous dizzying story,” but at the same time retained “the wonderful features of his speech, magnificent irregularities, both phonetic and grammatical” [Arkhangelsky 2020: 9-10].

All three books in the series are devoted to the theme of happiness “above the tragedy of History”: the hero of the first book is Theodor Shanin, a peasant scientist and social worker who survived wars, exile, change of citizenship, flight across borders, and the creation of a university; the second hero is the Slavist Georges Nivat, who was friends with Pasternak in his youth, expelled from the USSR on the eve of his wedding, and went through the war in Algeria; the heroine of the third is Inna Li, who “was born in the Stalinist USSR, lived the free life of golden Chinese youth in Maoist Beijing, was a (however peaceful) Russian Red Guard... And then - in full. Special prison, re-education in the countryside, rehabilitation, Chinese reforms, life in Russia after perestroika, including during the 1991 coup and the bloody upheavals of 1993...” [Arkhangelsky 2022: 8]. All heroes “must be connected with Russia, but not belong to it completely; let the experience be internal, and the view rather external” [Ibid: 7].

The documentary story “Russian hieroglyph” consists of a prologue and 9 chapters (“Mom and Dad”, “Rusakit and Kitarus”, “State Apples”, “Russian Red Guards”, “Prison and Freedom”, “House in the Village”, “The End of Culture” , "If only there was no war", "To Moscow! To Moscow!"), each of which is divided into several parts (paragraphs). The narrative is told in chronological order with retrospective comments from the heroine-narrator. In addition, the story of the trip to Studenka in 1993, described in the prologue, is a violation of the chronological order, since it reproduces memories of the period “after perestroika”, while the main story began earlier, in the middle of the 20th century. The Prologue reflects all three types of autobiographical memory: personal, family, socio-historical.

Let's turn to the text: “ *My mother, Elizaveta Pavlovna Kishkina, came from the family of a noble landowner in Saratov and spent her childhood on the Studenka estate. My great-uncle Nikolai Mikhailovich Kishkin was a member of the Provisional Government; on October 25, 1917, he received power from the hands of Kerensky in Petrograd, but only for a day. And dad Li Longzhi, better known under the pseudonym Li Lisan, was an outstanding Chinese communist, for the time being an ally of Mao Zedong. Two homelands, two bloods, two cultures, two ideologies - not a typical, but not uncommon fate in the 20th century*” (p. 11). When entering information about the

figures of relatives, you can trace the movement from personal, intimate, “small” space (the figure of the mother is entered, her family affiliation is indicated, the place where she spent her childhood is indicated) to the great-uncle (the selection of information is interesting here: the reader from the entire biography a historical, political fragment is given), then - to the father, who is already presented as a more distant and higher figure (“he was an outstanding Chinese communist”), and at the end a generalization is introduced that poses the question: “who am I in this clan system and what will the story be about?”

Let us also pay attention to the point of view of the introduced characters: on the one hand, the heroine’s “I” appears, but it is expressed only through the possessive pronouns “my” (“my mother”, “my great-uncle”), that is, the story about the life of Inna Li begins as an autobiography (this is also indicated by the sentence structure characteristic of these texts: I, surname, first name, patronymic, born / was born, etc.), but this is not the story of Inna herself, but the biography of her family: we can assume that the heroine’s life story will be given in inextricable connection with the history of the family, clan, its characteristics (such as “two languages” and “two cultures”), and understanding of one’s place in this system.

On the other hand, a certain detachment and “efficiency” of the letter attracts attention: the assessment of family members is given as if from the side of a researcher, historian, third-party impartial observer (*“better known under a pseudonym,” “was an outstanding Chinese communist”*) - this indicates the desire for documentation, clarity, impartiality, emphasizes the “objectivity” of the view, and is also a possible marker of the narrator’s speech zone. In this case, the movement goes from a point that could be designated as “a place in my world” to the point “a place in the history of the world”: thus, the reader first learns about who the relative is, and only then about his historical role. This technique is used in the text when introducing information about people, objects, phenomena: clarification is a means of indicating a broader context, a documentary, encyclopedic assessment, at the junction between informative and generalizing, generative registers.

Then the informative register is replaced by the reproductive one, as indicated by the use of the primary deictic “we”, actional verbs, and pronounced visual and auditory perception: “*In May 1993, a small group of us boarded a train at the Paveletsky station and got off at a small station in Balashov. It was like we were on another planet. No politics, no Moscow storms - eternal Russian silence. We took a bus through the steppe potholes to the station closest to Studenka. We were met by villager Larisa on a cart and some guy on a broken-down motorcycle with a sidecar*” (p. 12). In addition, the narration includes dialogues, which also creates the effect of presence and gives a look at what is being described “from the inside.”

Let us pay attention to the sentence: “*No politics, no Moscow storms - eternal Russian silence.*” On the one hand, here we can assume the presence of evaluative rather than description. Markers of the appearance of the subject of perception are the words: “silence” (auditory perception), no politics (no talk about politics, no involvement in politics, etc.). A clearer perceptual position is found in the sentence “*Desolation, abandonment, extinction were striking*” (p. 13). The emphasis shifts not to the verb, but to the state perceived by the subject - “desolation, abandonment, extinction,” however, the semantics of these words also reflects evaluativeness (thus, the word “extinction” speaks of mental perception, and not of real “extinction”). These observations indicate that the consciousness of the heroine-narrator through linguistic means expresses varying degrees of objectivity and participation in events: thus, actions expressed by perfective verbs show the figure of the “autobiographical self” as a participant in events, that is, as an object of image. Sentences with the pronoun “I” convey the highest degree of categorization and confidence, but represent the event only from an interpretive point of view. Single-component sentences (*Eternal Russian Silence*) or sentences that are semantically similar to them (*desolation, abandonment, extinction were striking*) combine general perceptual, particular perceptual and interpretive (G. A. Zolotova) methods of describing an event. This idea is confirmed by the following sentence: “*And after six decades - half-life . When my husband and relatives and I came again in 2015, there were even fewer left: four or five houses. Everything was overgrown with weeds...*” (p. 13). Half-life in this case can be either an

indication of a visual image (*four or five houses; everything is overgrown with weeds*), or a logical assessment of what is happening.

Let's look at another example: *“I looked around carefully and understood more and more clearly why they suddenly decided to love a life that was gone, ended forever - and completely unfamiliar to them”* (p. 13). In this fragment, the verb “looked”, on the one hand, focuses the reader’s gaze on the hero as a subject of perception, but upon closer examination we understand that here too there is an assessment, generalization, conclusion of the heroine, her desire to penetrate into the consciousness and motives of people, on which is also indicated by the verb “understood”, indicating the mental, categorizing activity of the subject of consciousness.

Thus, the pronoun “I” in this fragment of the book (in the “Prologue”) introduces the narrating subject as the subject of evaluation, and not the directly perceiving consciousness. Then the question becomes logical: by what means is the presence of the heroine expressed as a subject of perception, evaluation and participant in events.

The text of the prologue presents another hypostasis - the heroine-storyteller as the subject of evaluation. Let's look at examples: *This attitude apparently extended to peasant daughters and wives* (p. 13) ; *The house where my mother was born burned down in the 1920s. Most likely, the peasants burned it* (p. 14) .

The episode gives an assessment of everyday events, which does not have access to such a degree of generalization as a discussion about the role of landowner origin or an assessment of the lives of other people - that is, the main task here is to express doubt, uncertainty, assumptions for some background, everyday events, in while “I decided” and “I understood”, along with clarifying members of the sentence (as well as with entire clarifying sentences) are a marker of the intellectual interpretation of the heroine-narrator, the introduction of her position. However, clarifying terms and sentences have more of a documentary function (to point out features, comment, give additional information) than actually evaluative: *“Guriy Ivanovich’s cousin, an old woman in a calico scarf, came up to her mother, hugged her and kissed her shoulder: it was believed that The bar is supposed to be kissed on the shoulder. And in the neighboring village of Chernavka, another old woman trotted up to the cart and fell to*

her mother's hand: before the revolution, she was a maid for a neighboring landowner ” (p. 13) .

Thus, to convey different layers of consciousness and perception of the narrating subject (in the text under consideration this is really a difficult category: this is both the object of the depicted world with its perception, and the subject of the assessment of ongoing events, as well as a documentarian striving for accuracy in the image, while such a documentarian can act as both the heroine-storyteller and the narrator) different elements of language are used, which allows you to play with different points of view on the events depicted: shift the focus from everyday details to historical ones, from purely perceptual perception in the moment to interpretive perception. Analysis of the prologue showed that for the heroine-narrator, understanding historical events is an important problem: she does not just introduce an assessment, but tries to understand what social changes change and what they leave unchanged. The episode of the trip to Studenka reveals an interesting feature: while Inna survived the death of her father, the global cultural revolution, prison and other events, in the minds of the people of Studenka, attitudes developed over centuries were preserved, and they are connected not only with small details, but with the organization of the general way of life .

Thus, the central focus of the work is probably not just the life of the heroine, but an attempt to understand the relationship between social processes and people's consciousness [Lisova 2023a].

The last chapter “To Moscow! To Moscow!” is a compositional reflection of the “Prologue”: together these two structural elements form a compositional frame.

At the beginning of the chapter “To Moscow! To Moscow!” tells about the trip of Inna and her husband to Russia, which refers the reader to the story of the journey of Inna and her mother in the Prologue: “ *This time we were traveling by Chinese train through Mongolia. And here is the first Russian station, a tiny half-abandoned village; the train arrived at night, my husband and I got off - we looked around, we were horrified: not a soul, empty, the post office was closed ” (p. 229). Inna's impression of her trips remains approximately the same: emptiness, silence, abandonment - that is, despite the fact that these are two different trips, there is no internal dynamics of social*

changes, which is an implicit comparison with the number of changes that have occurred in the minds of people in China over the past this time. As a result, Inna herself comes to the conclusion that she makes the hidden comparison explicit: *“Having returned to Beijing, I summarized my impression as follows: people, perhaps, began to live better. <...> But the general way of life - topics of conversation, interests - everything is the same as before. No movement, no development. And we have been through so much during this time. And even, despite all the Chinese specifics, the ways of further movement were discussed much more freely, the newspapers wrote about barracks, feudal socialism...”* (p. 230).

It is interesting that the chapter describes another event related to the period of Inna’s life in Russia (1989-1995), but which is a reflection of an event that the heroine already lived in China: *“Once I was dragged to the White House, cordoned off on all sides ... And I was overcome with real horror - I saw the Beijing events of 1989, I knew how such a story could end. Moreover, we lived in the Dynamo area, we heard tanks marching towards the White House at night. I began to feverishly think about where to go urgently - the cage might slam shut, we’ve already been through this”* (p. 235-236). This comparison indicates the closeness of the social structures of the two countries at certain points of development and formation, however, if we proceed from the impressions of the heroine set out in the “Prologue” and the chapter “To Moscow! To Moscow!”, countries went through these stages in different ways. Thus, the comparison of the ways of the two countries and the events within each country becomes the central problem of the narrative.

The heroine-narrator draws another parallel, talking about social tension in China in 1989, when they said goodbye to Hu Yaobang, who “was perceived as a fighter for goodness and justice and a champion of democracy, a supporter of reforms” (p. 237): *“Something is all this was reminiscent of the January 1976 events, about which little is written, but which definitively demonstrated the failure of the “cultural revolution.” Then they said goodbye to Zhou Enlai; he was also perceived as an intercessor, he seemed to rhyme with the people’s dream of justice”* (p. 238); *“The events of 1989 began with something similar. The death of a popular politician with the aura of being*

persecuted, the thickening of the atmosphere, the anger of student organizations not allowed to farewell, dazibao and posters on campuses. And in the month of May, everything spilled out from the campuses onto the same Tiananmen Square” (p. 240).

This strategy of searching for parallels is reflected not only in the comparison of historical and social phenomena of the two countries, but also in the general structure of the chapter: simultaneously with the focus on the historical assessment, the reader’s attention is concentrated on the family life of the heroine and her children. We learn that Inna is getting married for the second time (to a famous Moscow literary critic), the lives of her children are directly connected with Russia (one became a simultaneous translator, the other a director who often works in joint Chinese-Russian projects). The theme of the connection between China and Russia is presented in three parallel lines at once: personal, family and socio-historical. The heroine-narrator asks the question of who she is “ethnically and culturally - Russian or Chinese”: *“I had a Chinese period, I had a Chinese period, now I find this answer: I am Chinese with a Russian bias. There was a time when my two ethnic halves came into conflict. Thank God, now I have found some kind of harmony. It turned out that I am comfortable sitting on two chairs: if I find myself locked in one culture, I begin to suffocate. It’s the same with noble origin”* (p. 240).

Thus, the reader’s attention again turns out to be concentrated on the question identified at the beginning in the “Prologue”, then in the chapter “Mom and Dad” - this is a focus on internal experience, which, despite all the documentation and the objective-historical dominant of Inna’s memories, becomes main: if before this the heroine-narrator focused on the events happening around her and occasionally mentioned her inner experiences, here the reader understands that it is this experience that turns out to be central. At the same time, the comparison between China and Russia, which was previously in the background, comes into focus: *“Russian cultural tradition is at least partly associated with the idea of suffering. And in China there is a cult of happiness, including material happiness, because a person cannot balance on the line between spiritual hoarding and spiritual nonexistence”* (p. 251).

Thus, the author (since he is the figure who builds the composition of the narrative) raises the question of what happiness is and why people live happy lives even despite many social and historical upheavals. This problem is central not only to the text under consideration, but also to the entire “Happy Life” trilogy. At the end of the last chapter, the heroine narrator reflects on the category of happiness: *“Russian cultural tradition is at least partly associated with the idea of suffering. And in China there is a cult of happiness, including material happiness, because a person cannot balance on the line between spiritual hoarding and spiritual nonexistence. A relative recently gave me silk embroidery - just the hieroglyph ‘happiness’. There is even a traditional, calligraphic plot: a hundred hieroglyphs of happiness. How to translate this into Russian?”* (p.251). In the above example, the thread of comparison between two cultures continues, running through the text of the story, and the author’s inclusion of this fragment at the very end of the story allows us to discover a probable answer to this question: happiness lies in a special cultural perception of the world, which includes both “material” and “spiritual”, as well as in the ability to internally follow rapid external changes, as evidenced by the very construction of the text and the comparison of two trips: one at the beginning of the text, the other in the last chapter.

Conclusions on the first chapter

This chapter is devoted to the consideration of autobiographical narrative from the point of view of its genre, compositional, structural features, as well as its potential for the study of linguistic consciousness and cognitive processes. An autobiographical narrative is a chronologically sequential story in prose, the main theme of which is personality and its development. In accordance with his communicative intention, the author can make retrospective inserts - that is, run forward or go back in his narrative, comment on events and evaluate what is happening from the moment “here and now”, which allows us to talk about the complex subjective and temporal organization of the narrative: in The text contains “I as a subject of speech”, correlated with the moment of

speech, “I as an object that “I” is talking about”, correlated with the past, and “I as a subject observing and realizing myself”, correlated with both the moment of speech, in which reflection occurs, and with the episode of the observed past.

In modern scientific research, the consideration of a person’s life experience, objectified in autobiographical works, turns out to be associated with the study of the phenomenon of memory: individual, family and collective - which determines the need to take this category into account when analyzing the information and compositional structure of such texts. In linguistics, there are different approaches to identifying structural units, but they do not seem relevant to us for the analysis of autobiographical text addressed to human memory. In our work, we propose to consider the compositional-thematic line as a structural unit, since it is a speech representation of personal, family or collective memory - that is, those types of memory that researchers of autobiographical narrative highlight in their scientific works; in addition, in each compositional and thematic line, it is possible to identify general patterns (rules) of the use of lexical and grammatical means when describing topics and characters.

Thus, the criteria for identifying compositional and thematic lines are: 1) event-thematic; 2) functional-semantic.

When considering the features of the transmitted information and speech representation of each line, the work proposes to use the theory of communicative registers by G. A. Zolotova, and the analysis of the features of the selected structural units allows us to present the information structure of the autobiographical narrative. In addition, the interaction of compositional and thematic lines forms the internal composition of the narrative, which, in contrast to the external one, is associated with the figure of the heroine-storyteller. Despite the fact that the heroine-narrator is not the author of the documentary story, it is her memories, perceptions, experiences and assessments that form the information structure of the narrative and the internal composition, while the external composition is determined by the intention of the author of the work.

The chapter also conceptualized such concepts as “external composition” and “internal composition”, proposed a definition of “information structure”, which is

understood as a grouping of semantic and thematic components into which the author (speaker) divides the content of the text, and their location in a given him sequences in accordance with his communicative intention. The following chapters present the results of an analysis of the features of the speech embodiment of compositional and thematic lines, and also define strategies for their interaction.

CHAPTER 2. FEATURES OF SPEECH REPRESENTATION OF COMPOSITION AND THEMATIC LINES IN THE INFORMATION STRUCTURE OF AN AUTOBIOGRAPHICAL NARRATIVE

The chapter examines the features of the information structure of the documentary story by A. N. Arkhangelsky “Russian hieroglyph. The life story of Inna Li, told by herself” (2022), which, on the one hand, shows the life and experiences of a particular person and people close to him, on the other hand, describes the large-scale historical events that took place in China in the 20th century, both from the perspective of an observer, that is, “from the inside,” and from an objective third-party documentarian who provides links to the sources from which the information was obtained. The information structure of the text, therefore, can be described through the study of the features of three compositional and thematic lines, the selection criteria and principles of description of which are: 1) event-thematic; 2) functional-communicative.

The first (event-thematic) criterion involves consideration of the characters and the events occurring with them in each of the lines. In the personal compositional and thematic line, the main character will be the heroine herself (Inna), and among the main events we can highlight the following: early childhood memories, a trip to see her father in China and years in kindergarten, moving to Moscow and studying at school, entering university and student years, arrest and release, acquaintance and affair with her first husband, birth of children, acquaintance with her second husband, etc.

In the family compositional and thematic line, the central characters are Inna’s parents and her sister, and the secondary ones are grandmothers, grandfathers, husbands, and sons. Among the main events are the following: the acquaintance and marriage of parents, moving to Beijing, conversations with Lyalya (sister) and studying together at the university, remembering political conversations with her father, the death of her father, the arrest of her mother and her release, life with Lyalya after her release

in the city of Tianjin, memories of my husband and his family, children entering university and their professional activities, a trip to Studenka with my mother.

The socio-historical line describes the life of the people as a whole, small social groups (students, Red Guards), as well as the role of individual political figures in social processes: thus, the central figures are: Inna's father (Li Lisan), Mao Zedong, Kang Shin, Peng Dehuai, Lin Biao, Zhou Enlai. The heroine-narrator describes both the general patterns of life in the USSR and China of different periods (for example, Khrushchev's reforms, the atmosphere of Mao Zedong China in 1958, preparations for the break with the USSR, the cultural revolution, ping-pong diplomacy, a description of life in China after the "kulturka" and the flourishing of traditional medicine), as well as specific events in political life (the closed meeting of the Central Committee in the Lushan Mountains in 1959, the struggle against the bourgeois line in education at Peking University, Mao Zedong's speech, the entrance to Tiananmen Square, the 9th Congress of the CPC in the spring of 1969, the flight Lin Biao September 13, 1971, etc.).

Despite the fact that the event-thematic component is important in the formation of compositional and thematic lines, the object of consideration in our work is the second (functional-communicative) criterion, which involves "a description of the patterns and rules of functioning of grammatical units in speech, showing in aggregate and the interrelations of various grammatical means and linguistic means of different levels involved in the expression of one specific meaning" [Velichko 2018: 13]. When analyzing the functioning of specific linguistic units, it is necessary to take into account both the structural-semantic (typical) meaning of the predicative unit and its belonging to the speech register [Zolotova 2004: 455].

Thus, consideration of the speech representation of compositional thematic lines should take into account both the general patterns of use of communicative registers and the functioning of predicative units in the register block of each line.

2.1 Personal compositional and thematic line

An important feature of the autobiographical narrative is the story of a personal life line and successive events, the desire to convey emotions and experiences. In the text under consideration, Inna's personal history turns out to be inextricably linked with the family and socio-historical ones, so the events of the compositional lines will overlap.

The compositional and thematic line is distinguished by the desire to convey a bright perceptual picture (and its changes) in the moment [Lisova 2023c]. Autobiographical memory researcher V. V. Nurkova classifies such memories as “vivid memories”, which represent a living picture and maximally “preserve the past metrics of space” [Nurkova 2000: 129], while the memory unfolds as a “description of the picture: the participants in the situation are named, objects, their characteristics, relative position, movements relative to each other” [Nurkova 2000: 115], and the details of the episode can be given not only in visual, but also in other modalities [Nurkova 2000: 115]. From a linguistic point of view, such memories are formalized through the reproductive (figurative) register, which also determines the grammatical dominant of this register - the use of the present tense, since the author records actually observed phenomena in coincidence with the moment of speech.

The use of the present historical (present narrative, present descriptive) is due to the functional role in the narrative, “associated with the selection of information, with the approach of the addressee to the chronotope of what is happening, with the actualization of the narrated events for the addressee” [Urzha 2015: 92], however, “the pragmatic effect of this form can be completely different, it depends on the genre of the interpreted text and on the set of linguistic means and compositional techniques in conjunction with which it realizes its function” [Urzha 2015: 92-93]: as an illustration, the researcher considers the translation of adventure, philosophical-ironic and social - psychological texts. Thus, for the reproductive register that interests us to a greater extent, when translating M. Twain's book “The Adventures of Tom Sawyer”, K.

Chukovsky used the following combination of linguistic means: the present historical, vocabulary with perceptual semantics, nouns that have the semantics of a specific reference, predicates with actional semantics, subjectivation, deictic indicators - such a combination allows you to make an adventure work more exciting [Urzha 2015]. As far as we know, the pragmatic effect of using the present historical in conjunction with other linguistic means on the material of autobiographical narratives has not been the subject of special study, however, we predict the appearance of these forms in autobiographical texts, since in relation to the events of one's own life one can speak of "internal focalization" (J. Genette) or a vision of the situation from the inside, in which the narrator and the character are one person (in our case, this is Inna). Let us turn to text analysis to highlight the grammatical features (and their connections) used in the personal narrative line.

The heroine begins the story about her first memories of early childhood with a description of what she saw at the age of three, that is, with perceptual (visual) episodes: *"I remember myself from the age of three. My father is already in China - he was sent to head the Northeast Bureau of the CCP. My mother and I live in a dacha near Moscow, 43 kilometers. My birthday. I open my eyes. Everything seems very big. Sunlight falls on a wooden terrace. Next to the bed are gifts and various toys. And a dress hangs . My father sent this with opportunity from Harbin..."* (p. 24). This fragment reflects the heroine's childhood memories, her perception of the world around her: draws attention, firstly, to the presence of substantive sentences of different semantics ("*Father in China*" is a locative characteristic of a subject/object; "*My birthday*" is a characteristic of the time into which it introduces us consciousness of the perceiving subject; "*There are gifts and various toys next to the bed*" - a characteristic of the place, the author's "observed point." Thus, we see a sign of specific-time localization or observability, since the heroine is a participant in the depicted world, strives to convey it through the "chronotope" and visual perception (indication of the size of objects ("*Everything seems big*"), the presence of light, objects around. Let us also pay attention to the tendency to fragment the image, the lack of details and comments (except for what is associated with the father: "... he was sent to head the

Northeast Bureau of the CCP” and “*my father sent this with opportunity from Harbin*” - such comments seem to have the function of including the father in the depicted world in his physical absence). The desire for a visual transmission of the perceived world is also observed later in the narration of the heroine-narrator about her childhood: “A bright flash is the day of victory over Japan. <...> Balcony with a view of the Kremlin, everything is as it should be. And my mother took me with her. I remember this deep September night: we were standing on the balcony and seemed to be floating at a great height above Red Square. And below everything is filled with people, head to head. Music. Firework. And the searchlights cast their beams in the sky, and in their crosshairs is a huge ceremonial portrait of Comrade Stalin” (p. 25). Here, in addition to visual perception (*view of the Kremlin, people, searchlights in the sky, portrait of Comrade Stalin*), auditory and auditory-visual (*music and fireworks*) are added, as well as proprioceptive sensations, that is, sensations of one’s own body in space (“*and as if floating above Red Square*”). Even sentences with actional verbs - predicates (“*Spotlights are searching the sky with rays*”) perform a figurative-descriptive function in this fragment, leveling their original meaning under the influence of the dominant here semantics of static nominative sentences.

If we consider other events of the personal line, we will notice that they will be accompanied by a desire either to convey a perceptual image, picture, or to describe the internal experience of the heroine participating in the events: memories of trips to the USSR and return to China, about student life will be filled with substantive details life and years in prison, about events in social life, etc. For example, the following episode conveys vivid pictures associated with moving to Beijing: “*And for some reason I remembered how we entered the old embassy quarter. The headlights catch the trees, still half naked, on which the leaves are just blooming... Harbin was a relatively quiet city, and Beijing is filled with screams and ringing. They settled us in the old city: small houses with an adjoining garden, blank walls, between them narrow alleys, which in the Beijing dialect are called hutongs. And something was always heard from these alleys. A ragpicker walks by, banging with a mallet and shouting. A grinder walks, rings metal cords like castanets, and sings...*” (pp. 33-34). In this episode, two

types of perception are revealed: visual (half-naked trees, leaves blooming, mansions, blank walls, etc.) and auditory, which develops from the introduction of a general thought (there was always something heard) to specific examples (the sound of hammers, the shout of a ragman, the clink of metal bundles, the singing of a grinder).

In later memories of the hostel, the emphasis is also placed on reading the external details of everyday life: *“We were assigned to a hostel, six people in a twelve-meter room. Three bunk beds. Wooden, without any spring mattresses. We brought thin, cotton mattresses with us, as well as blankets. There is one table for everyone. And stools, which were not enough, so I preferred to sit on the bed”* (p. 47). The focus in the given fragment with an objective rhematic dominant (G. A. Zolotova) is created through the choice of nominative sentences, parcellation, the use of definitions and a diminutive suffix (stools). In this fragment, the suffix *-ochk-* has the connotation of “little, not enough,” which is read by the reader against the background of the choice of lexical means (thin mattresses, one table for everyone, not enough stools, etc.). The inverted order of words is also noteworthy (*“Mattresses, thin, cotton, we brought with us”*), as well as the order of words in sentences (*“And the stools that were missing”*, *“There is one table for everyone”*) - in these sentences the emphasis shifts from the subject, his actions (we brought) to objects (mattresses, stools, tables) placed in the topic position. At first glance, this episode describes a secondary situation that is not directly related to the dynamics of the narrative, however, the focus of the heroine’s attention (and after her the reader’s focus) turns out to be precisely on the details of everyday life, through which information is read both about the lives of people, society as a whole, and about the student environment as a separate social group.

Let us note that the perceptual episodes in the structure of the personal line are also connected with the theme of the heroine’s internal experience regarding her ethnicity, and this experience, in turn, forms one of the central conflicts of the story - this is “two worlds”. One of the early memories “about a spoon” is indicative: *“And then another problem arose, which may seem funny, but the detail is important. Everyone brought their own dishes to the hostel. But we only had silver cutlery at home. <...> But I can’t come with this big silver spoon into the proletarian environment,*

where everyone eats with aluminum Chinese spoons. <....>I found a way out. I took a Russian wooden spoon, painted. <...> They even came to see me; the spoon made me famous throughout the institute” (p. 49-50). By “two worlds” we mean not only ethnic self-determination (Chinese or Russian), but also social two worlds (“proletarian environment” and “bourgeois”), as well as a contrasting comparison of life in China “before and after the trip to the USSR”, “before and after the Cultural Revolution”, life in the USSR “before and after perestroika”, as well as a comparison of the atmosphere prevailing in the heroine’s two native countries – China and the USSR.

The culmination of the development of the heroine’s dual world was her admission to the Beijing Institute of Foreign Languages: the focus shifts from internal conflict to the dominant subject, details of clothing, everyday life, people, food - probably precisely because at that moment this became the point that divided the world at home, the “bourgeois world,” which had its own washing machine and even a cook, and the “world of the Chinese poor.”

The first memory of the university is Inna’s registration for the first year, and her sister for the preparatory department. The theme of dual worlds is presented through a focus on the visual: “*Dress as usual, in a European way, in skirts and blouses. Alla had a luxurious tail, below the waist, the only one like it in all of Beijing, probably. We enter the campus and are filled with paint. All around are people from the poor. Patch on patch. Especially boys. And not only the shorts were patched: for the first time I saw patches on knitted T-shirts and T-shirts” (p. 47). The choice of syntactic means allows you to focus on the details of clothing : *skirts, blouses, tails, patches on patches, shorts, patches, knitted T-shirts and shorts* . It is interesting that the dynamics of the fragment are created by stringing together visual details, the reader seems to follow the gaze of the heroine, who gives an assessment of how she and her sister were dressed (in *European style*) , emphasizes a certain “lightness”, “playfulness” through the use of lexemes with diminutives suffixes (*skirts, blouses*), even places emphasis on the sister’s “luxurious” tail (agreed and inconsistent definitions in this case place the “tail” in focus, focusing the attention of the heroine and the reader on it), performs a cognitive operation of comparison (*the only one of its kind in all of Beijing , Maybe*). And*

suddenly the gaze moves to another world: a general assessment of the people seen (*all people from poor backgrounds*) is introduced, the gaze falls on the “patch on patch”, then on all the clothes. In this fragment there is only one predicate indicating the actual action, movement (*let's go*), the rest of the predicates (including the verbs *got dressed, filled with paint, saw*) are correlated with the description of the external image, visual sequence. Despite the pronounced objectivity of the episode, it turns out to be dynamic: but this is dynamics from the inside, the dynamics of the moment, a bright perceptual picture, which the reader perceives after the heroine also clearly, thanks to the choice of relevant lexical, word-formation and syntactic means.

Thus, objects and details of the surrounding world are reproduced not only for the purpose of including the reader in the depicted world, but also turn out to be important when depicting the inner world of the heroine. In literature, the feelings and thoughts of characters are conveyed using “specific artistic means,” such as “internal dialogue, monologue, external details, confession, dreams, visions, double characters, inner speech, silence” [Esin 1998: 174]. Researchers (L. Ya. Ginzburg, I. V. Strakhov, V. E. Khalizev, etc.) talk about two forms of representing the psychological inner world of the hero: direct (“from the inside”) and indirect (“from the outside”). With direct psychologism, that is, a description “from the inside,” the hero’s direct speech (oral or written), internal speech, the character’s dreams, images of memory and imagination are shown, and with the image form “from the outside” (indirect psychologism), attention is paid to external details, for example, facial expressions, behavior, setting [Strakhov 1973: 57], as well as various details of a portrait, landscape, interior [Gorzhaya 2020: 179]. A third form of psychological representation is distinguished - “summary-designating” (A. B. Esin), in which “feelings are named, but not shown” [Skaftymov 1972: 175]. In the text under consideration, all three forms of psychologism are used: 1) the portrait of the heroine-storyteller is drawn through her speech, dialogues, and memory images; 2) the internal state and picture of the world are conveyed through the details of perceived everyday life; 3) the heroine-narrator speaks directly about her feelings, thoughts, and shares her memories.

However, one more function of the depicted external world should be highlighted: A. N. Arkhangelsky emphasizes that “in a detailed depiction of the objective world,” Inna Li brilliantly “reads the grandiose political history through the small details of everyday life and personal everyday circumstances” (p. 9). Consequently, through the description of objects, the reader can receive information about the phenomena of political and social life, as well as about specific historical figures. As E. Dobin notes, the significance of detail “does not boil down to the fact that the artist observantly and vigilantly notices and records particulars, features, the smallest movements of the soul, and the bends of character. The meaning and power of detail is that the infinitely small contains *the whole*... In a chain of individual events - time, history. In a private conflict there are contradictions of society. In individual destinies - the laws of the era. Neither characters nor circumstances are possible, unthinkable outside of ‘infinitesimal moments’ ” [Dobin 1981: 303-304]. It is through such events and destinies, as well as everyday details, that the heroine-narrator in the text under consideration depicts to the listener/reader an entire era that she witnessed.

So, for example, the following episode reproduces both the heroine’s personal memory and the social situation in China: *So, in Red Guard attire, we entered the most foppish cafe in Shanghai and went up to the second floor. We see that the audience is young, but somehow strange. Everyone is dressed as usual, in blue tunics and caps on their heads. <...> And they are somehow relaxed, cross-legged, smoking, their jackets are open, the collars of their shirts are visible. We didn’t care, we came to drink coffee and eat cake, but the audience fidgeted. Somehow I started to get closer. The legs are folded. The buttons are fastened. They sit up straight. They’re looking at us on the sly.*” (p. 32) . From this episode, the reader learns about the Red Guard patrols that monitored the “moral order” in China, including clothing. The marker of the reproductive register is both the actively used present tense when describing the situation of the past, and the subject dominant of the episode. Despite the pronounced “objectivity”, the episode is not static, since the reader moves after the heroine: first from the general view and assessment of the public (*young, strange*), then to an

assessment of the clothes and behavior of young people, then to a gradual change in their actions when in the form of Red Guards.

The next episode also focuses on the subject – the book, which (together with magazines) becomes a symbol of spiritual life in the work: the heroine narrator often describes magazines that were available in China, indicating that reading the only newspaper saved her during her stay in prison, and after being in prison, the return of Soviet textbooks and books becomes a joyful event for her. After her release from a Chinese prison, Inna has a hard time being unable to speak Russian, and therefore a chance discovery in a warehouse makes her happy: *“But one day the girls and I were sent to pick up inventory from the warehouse. And suddenly I see a textbook on Soviet literature in the box . An old one, printed on a rotaprint in those distant times when textbooks were still published at our university. I was so happy. She grabbed it, dragged it away and read it at her leisure. <...> You can laugh now, but I read it with great interest. It was like dessert for me! ”* (pp. 49-50). The mention of the book in this context is not just a reflection of the heroine’s values, but also a reference to the situation in China, and an indication of the degree of cooling of relations between the two countries at a certain historical moment.

Episodes associated with the mention of elements of spiritual life turn out to be extremely emotional (although this is not typical for the narrative of the heroine-narrator): *“What also really tormented me was the complete absence of intellectual life <...> A month and a half later they began to publish the main party newspaper “People’s Daily” ” <...> To prolong the pleasure , after each meal I allowed myself to read two pages: in the evening, in the morning and at lunch. Then they took away the old issue and brought a new one. It was such a pleasure ... I even sinfully thought: Lord, if only there was just one small shelf with books, I would sit here and sit. There are no books! Everything else is tolerable. The events in Czechoslovakia particularly shocked me ”* (p. 131-132). The heroine-narrator compares access to a Soviet textbook to “dessert,” and calls reading the only newspaper while in prison “pleasure” and “enjoyment.” The importance of the cultural component of life can be seen not only through the focus on internal experience, but also in the story about the social situation

of China (both “before” and “after” the Cultural Revolution), as well as about the traditions of life of Inna’s family. That is, the focus is not on the story of the experience, but on how this internal experience is connected with external events and phenomena, how the life of an individual person and his world is intertwined with the destinies of other people and the whole country.

Thus, the dominant subject often becomes the leader in the personal narrative line: the depiction of details, trifles, and insignificant (at first glance) events conveys the world through Inna’s eyes, immersing the reader in her experiences and in the socio-historical context.

In addition to the considered linguistic means, an important role in the personal narrative of the heroine-narrator is played by episodes with an actional dominant, necessary to indicate the sequence of successive events in the life line. Here, along with the expected forms of the past tense of both types, the present tense is used. Consider an example: *“Shortly after the death of Zhou Enlai, I was suddenly called to the faculty party group; There, in addition to party members, the heads of our security department sit there . I really didn't like it. With a stern look they begin to interrogate where I went, for what purpose, what I was planning. Plus , the security officer reports that a group of guys who came from military families planned to rob our language laboratory, in connection with which there are questions for me <...> Naturally, there was nothing behind me and there could not be. They tortured me and released me, warning me that the conversations would continue”* (p. 200). The present historical tense allows you to create the effect of unexpected inclusion in a memory (which is confirmed by the use of the adverb *suddenly*), and then the gradual deployment of a memory fragment. The present tense “neighbors” with indirect speech, reproducing the content of the dialogues, as well as with forms of the past tense, which deserve special attention in this context: the heroine-narrator uses them to describe her state at the moment she is living (*I really didn't like that*), as well as an assessment (*Naturally, there was nothing behind me and there could not have been*) - which is a commentary on the situation not “from the inside”, from the position of a participant in the events, but from the position of an observer-commentator telling the story.

Let us note that the proximity of past and present tense forms in conjunction with nominative sentences also has another function – the function of focusing, as indicated by scientists studying syntactic and textual means of (de)focusing: S. V. Chvany (1985); S. Fleischman (1990); L. A. Grenoble (1998), O. K. Iriskhanova (2014); A. V. Urzha (2018, 2022), etc. So, for example, in the following example, the reader first learns about a general event (Inna showed up at the embassy), and only then is included in the description of the event, its detailing: “*In twenty months (Andropov had already become king) I showed up at the embassy with a passport and an invitation. The consular section is quiet and the air is calm, not a single visitor. Sofa, armchair; The room is fenced off from other rooms by a wall. Some girls are sitting at the table, just not drinking tea*” (p. 223) . Then the heroine conveys the dialogue (in the present tense), and ends the memory as follows: “*And again leaves me alone. I'm waiting, I'm waiting. Now another, younger man comes in. And he carries in his hands a large book, an old registration book, filled out by hand. Opens : 'Please look. It is you ?' 'There is a photograph of me - just a girl, and my signature'*” (p. 223-225).

Thus, the memory of a past event is completely conveyed in the present tense, which, on the one hand, has the function of gradually including the reader/listener in the situation through the eyes of the speaker, on the other hand, it specifies, enlarges, expands information about the mentioned event, “as if inviting the addressee to participation in the situation, creating the appearance of a common field of vision,” while the use of the past tense “distances the addressee from the scene of action” [Paducheva 2010: 379] .

Let's look at another example that confirms our hypothesis: “*Despite the general excitement, the girls and I We went to the hostel and went to bed as if nothing had happened. And we woke up as if in another country. The entire campus is on the move. Someone is carrying new dazibao, someone is trying to stop them, they resist more or less harshly , stick them up, hang them up . Students huddle, discuss, argue . In general, a storm, an explosion of student energy. So for me personally, the 'cultural revolution' began on the morning of June 1, 1966.*” (p. 71). So, first, a sequence of actions replacing each other is given (*went to the hostel, went to bed, woke up*), then - a

general commentary on what will happen next (*And woke up as if in another country*), which also performs the function of assessment, since it is the result of cognitive activities (comparing the country “before” and “after” June 1), then the situation is described “from the inside,” which creates the effect of a coincidence of the moment of speech and the moment of the event. The last sentence is the result of cognitive activity and through it the heroine expresses her assessment of events from the “now” moment.

Contact with the inner world of the heroine-narrator occurs in the next episode: *“And I became very scared. If a person was deprived of the right to participate in a political movement, this meant that he was a renegade. And much worse could follow . In addition, the story with Lin Biao was fraught with a new outbreak of spy mania; I was terribly afraid that a new wave of persecution was rising. “Culture” has not ended, it has only calmed down a little, but there have been ups and downs before . So, is there a new peak ahead ? And - in the second circle - the fight against everyone who is biographically connected with the Soviet Union ? And can I get caught ?” (p. 160) .* If before this, the paragraph examined episodes with an objective and actional dominant, which convey a sequence of successive pictures, events, impressions, thereby forming the basis of a personal compositional and thematic line, then the given fragment is a direct transfer of the heroine’s state: thus, the heroine’s general experience as the subject of the state (*And I became very scared; I was terribly afraid*) is replaced by internal speech (*Well, is there a new peak ahead ? <...>*). At the cognitive level, there is a comparison with what happened before (*and there were rises before*), and a prediction of what will happen (*and then much worse may follow; a new peak is ahead*). This inclusion of a mental component brings two autobiographical “I” together (“I as an object of description” and “I as a subject of speech”) and, as a rule, marks the figure of a commentator, which appears in family, socio-historical lines or when combining compositional and thematic lines . In the given fragment, the combination of lines occurs “from within,” in the consciousness of the described “I” and his experiences “at that moment,” and not through the commentator figure.

The function of rhetorical questions, conveying the inner speech of the heroine as an object of description, is not only the transmission of internal experiences

regarding one's own fate, but also the verbalization of thoughts of directly perceived objects of the world: *"I'm sitting, looking out of an unshaded window. We are clearly heading towards the Great Wall of China, where I have been more than once and remember from childhood: quite far from Beijing there is a sharp turn to the right and a sign with the inscription "Entry for foreigners is prohibited." This has always intrigued me. What is so mysterious there ? Why is entry prohibited there ? Especially for foreigners. And why is the road a country road, not paved ?"* (p. 124). In the above fragment, there is another feature characteristic of the personal line – the use of definitely personal sentences (I'm sitting, I'm looking).

Some fragments use both two-part sentences, in which the subject of the action is *I/we*, and one-part sentences, where the subject is not named, but is easily determined from the context: *"I accidentally look into the driver's mirror (the driver is also in military uniform), I catch his hateful gaze . I have never encountered anything like this - neither before nor after, because, thank God, I do not cause hatred among people. I shuddered internally and understood why my supervisor was so stern this morning: it means that I am equated with the enemies of the people and my position is more than serious"* (p. 124). One-part sentences in the example under consideration indicate physical action, change, perception, and two-part sentences are associated with an internal assessment of one's life (*I have never encountered anything like this before*), and an assessment of what is happening and possible consequences (*I shuddered internally and understood why...*).

Note that the personal line can also include memories of interactions with other people, in which Inna is not just an observer, but also an active participant: for example, memories of shared experiences with parents, sister, other students and members of social groups . Despite the fact that such memories intersect with other lines in events, the peculiarities of the use of linguistic means make it possible to attribute them to a personal line. Thus, when telling a story about a trip to Wuhan, the heroine-narrator notes directly perceived details of the world, that is, she is the subject of action, perception and evaluation (observation from the outside): *"We arrived in Wuhan at night. <....> And we, several hundred people, all dirty and tattered, poured out into the*

*Wuhan streets. <...> We walk along dark streets, around European houses, clean cottages, and among them we are a horde of ragamuffins with suitcases, bales and rocker arms. It looked funny” (p. 157). In such episodes, the absence of the pronoun “we” is associated with the description of everyday, physical, specific actions: “We tried to save money. In the morning, they poured water into a basin and washed themselves without soap; returned at lunchtime, used the same water - and also without soap. And only at the end of the day did they allow themselves to wash themselves with soap and throw out the water” (p. 63). Two-part full sentence (*We tried to save money*) is an assessment of the actions described (the reader learns what it means to “save” in the mind of the heroine-narrator), and the function of incomplete sentences is to indicate specific features of life, and not the view of the observer. Despite the fact that the appearance of incomplete and definitely personal sentences is largely due to the specifics of the autobiographical genre, we can say that when they are compared with two-part complete ones within one text fragment, the following features of their functioning are revealed: they allow you to concretize and clarify what was said earlier, and also to focus on the action itself and changing the situation, and not on its assessment.*

So, let us summarize the results of the analysis of text fragments that form a personal compositional and thematic line in the autobiographical narrative under study and highlight its linguocognitive features:

1. Information about events in personal and/or social life is transmitted primarily through speech means of the reproductive register, with the emphasis being placed on successive events (actional dominant) and descriptions of directly perceived objects in the surrounding world (subject and qualitative dominants).
2. The present historical tense of the verb is actively used, which, on the one hand, shows that “the author is, as it were, in the same time as the character being described” [Uspensky 1970: 97], on the other hand, “sort of includes the reader in the dialogue, t. e. places it in the space and time in which the narrator himself is located, while the past tense distances the described situation from the reader” [Paducheva 1996: 289]. In addition, one of the functions of the present historical

time in an autobiographical narrative is focusing, that is, concretizing, enlarging, expanding information about a previously mentioned event.

3. The present historical tense is used in conjunction with nominative sentences that depict details “important, expressive, designed for the experience and imagination of the listener or reader - such that he can imagine the overall picture of the described situation or events” [Skoblikova 1997: 162]. In the examples under consideration, locative constructions, as well as consistent and inconsistent definitions, have the same function.
4. The dynamics of the narrative is achieved not only through the change of perceptual episodes, but also through the use of verbs of actional semantics, which are predicates in sentences of different structures: predominantly two-part complete and incomplete, definitely personal, in which the subject of the action “I” or “we”.
5. Internal experience in a personal line is conveyed both directly, for example, through the use of sentences of the semantic model “the subject and his state”, rhetorical questions and exclamations, and indirectly (implicitly) through special attention to the details of everyday life (a textbook on Soviet literature, books, a spoon, clothes, etc.), which turn out to be a means of expressing the internal conflict of self-determination that runs through the entire text of the story.
6. The personal line uses the following tactics for presenting information:
 - a) the most detailed transfer of the objective world perceived by the heroine;
 - b) indirect psychologism, that is, the image of the inner world and emotional state of the heroine through everyday details;
 - c) reducing the distance between the speaker and the addressee, which is achieved through the use of the present historical tense, one-part sentences (in particular, definitely personal and nominative), as well as sentences with an actional predicate, which allows you to convey the dynamics of successive pictures, “turn on” the reader into action.

2.2 Family compositional and thematic line

By biography in a broad sense, researchers understand “a description of one’s life” [Romanova 2001:15], but the basic concept of kinship, “without which there is no person and his ancestors,” is also important [Nyubina 2010: 42] . When describing a family, “ego-referential indicators” are taken into account: images of faces, names, titles, nomination of family traits, household items” [Nyubina 2010: 42] . As part of the study of autobiographical texts, scientists turn to the study of the individual memory of the subject, while “works devoted to the study of the process and mechanisms of interaction between collective and individual types of memory are few” [Molchanova 2022: 326]. Family memory is distinguished as a subtype of collective memory: thus, P. Ricoeur speaks of the need to highlight the “plan of communication with loved ones” as “a place of interaction between individual and collective memory” [Ricoeur 2004: 186], and E. V. Ryaguzova considers family memory as “the result of communication with a significant Other,” while collective memory is “the generalized and controlled memory of Others” [Ryaguzova 2020: 225-226]. The identification of family memory raises the question of the ways of its verbal representation in narrative: will these be predominantly “ego-referential indicators”, or do our consciousness and speech have grammatical ways of representing it.

In the personal compositional and thematic line discussed in the previous paragraph, the heroine-narrator is simultaneously the subject of speech and consciousness (autobiographical “I as a subject of speech”), action and perception (autobiographical “I as an object of description”), in the family line the subject structure becomes more complicated: the heroine -the narrator is the subject of speech, which includes the consciousness and memory of “significant Others.” Let us comment on the concepts used.

B. O. Korman distinguishes between the concepts of *subject of speech* and *subject of consciousness* [Korman 1974: 220]. The subject of speech is the one to whom speech is attributed in a given passage of text. The subject of consciousness is the one

whose consciousness is expressed in a given passage of text. Each subject of consciousness has *a point of view* ; in a narrative text, the subject of consciousness necessarily has a physical and temporal point of view [ibid.: 220-221]. B. A. Uspensky says that the author “can describe with reference to this or that individual consciousness, that is, use some obviously *subjective* point of view, or describe events as *objectively as possible* . In other words, he can operate with data from some *perception* (or several perceptions) or *facts known to him*” [Uspensky 1970: 109]. The scientist notes that this is also true for everyday stories, when the speaker makes a choice: to tell only facts or reconstruct the internal state of the characters <...>, that is, take into account their own (internal) point of view” [Uspensky 1970: 109]. If in a story the author relies on individual consciousness, then we should talk about a psychological point of view.

However, when reading a text, the reader is often faced with a situation where defining the boundaries between the consciousness of the narrator and the character becomes a difficult task, since in the narrator’s speech there is another consciousness “not as an object, but as an active depicting and narrating subject, as a co-author of the description of reality, narratives and their assessments” [Stepanov 2002]. The scientist calls such a narrative situation *a subjective narrative*. In a subjective narrative , the character becomes not only an acting and speaking subject, but also a sensing, feeling and thinking subject [ibid.]. Subjectivation (subjectivized narration) is the leading principle of text organization, in which there is a shift in the point of vision from the “author’s” sphere to the “character’s sphere” [Gorshkov 2008: 193]. S. P. Stepanov identifies two different phenomena within a subjectivized narrative: 1. indirect speech (thoughts, dreams of a character) – the character acts as a subject of thought and evaluation; 2. actually two-subject narration (a message about a chronological sequence of events, a description of landscapes, etc.) - the character is revealed as a subject of perceptual perception of reality [Stepanov 2002].

The text we are considering is distinguished by a complex hierarchy of subjects: in the narrative, the narrator is associated with the image of the author of the book, Inna is the primary character-narrator, all other participants in the events are characters.

Thus, when reading a text, the reader deals with the consciousness of the author as a subject organizing the whole, however, when considering the phenomenon of family memory and the methods of its speech representation, it turns out that, firstly, the heroine-narrator as a subject of speech and consciousness, since she is in a certain sense takes on the author's function; secondly, the figures of the participants in the story, who are the objects of description. In other words, in our work we will use the term *subjectivized narration to distinguish between the consciousness of the heroine-narrator and the figures of close people* (characters), without dwelling on the problem of distinguishing the consciousness of the narrator and the heroine.

If we turn to the analysis of the text, we will notice the following feature: in some fragments of the text, significant Others (in particular, parents) are the object of description in the speech of the heroine-narrator, that is, the reader is dealing with “external focalization” or a view of the heroes from the outside (external point of view), and in other fragments the narration becomes subjectivized (then we should talk about the internal point of view in terms of psychology according to B. A. Uspensky).

The markers of the first (objective) narrative are:

1) Correlating the speech plan of the heroine-narrator with the informative register:

“At the same time, Pavlik entered ISAA in Moscow, studying Japanese, but did not finish, he decided to go into business. <...> And he went into independent life, but in the end he returned to Beijing anyway. It must be said that here he found his calling and became one of the best synchronized swimmers in China. <...> And Dima, who graduated from VGIK in Russia, also came to Beijing; now he makes films and produces, and often works in joint Chinese-Russian projects” (p. 245). The heroine-narrator shares her knowledge, but it is not directly correlated with the event line of the narrative, since the sons were not participants in the events taking place in China; accordingly, there is no subjectification in the narrative thread: what is happening is not shown from the point of view of the character (sons). We find such examples when entering information about the husband and parents: *“With my husband, the father of Dima and Pasha, starting in the 1980s, I began to feel a cultural gap. We didn't*

quarrel, but a wall of misunderstanding grew between us. Emotionally, they also diverged further and further. But the matter ended not in divorce, but in the death of Liu Hezhong” (p. 245); *“She (mother - O.L.) was born in 1914 <...> my grandfather committed suicide at the beginning of 1919, when he was taken to the Cheka in the village of Turki <...>. At the age of fourteen, my mother went to the labor exchange, then graduated from the so-called book and newspaper apprenticeship and asked to go to the Far East, to the Khabarovsk regional publishing house. At first she worked in Khabarovsk itself, and then transferred to the Vladivostok department, where the Chinese worked - intelligent, very delicate, she liked them. As for the father, he is from Hunan province, from a wealthy family*” (p. 17-18). Inna describes the direct participants in the events (mother and father), introduces information important for understanding the entire story, which, however, is not correlated with the chronotope of the main narrative line.

2) Using clichés of the autobiographical genre: *“ My mother, Elizaveta Pavlovna Kishkina, came from the family of a noble landowner in Saratov and spent her childhood on the Studenka estate. My great-uncle Nikolai Mikhailovich Kishkin was a member of the Provisional Government; on October 25, 1917, he received power from the hands of Kerensky in Petrograd, but only for a day. And dad Li Longzhi, better known under the pseudonym Li Lisan, was an outstanding Chinese communist, for the time being an ally of Mao Zedong*” (p. 11). This is how the story about Inna’s family begins: at this stage we can assume that the heroine’s life story will be given in inextricable connection with the history of the family, clan, and understanding of her place in this system. Let us pay attention to a certain detachment, “businesslike” nature of the letter: the heroine-narrator gives an assessment of the representatives of her family as if from the side of a researcher, historian, third-party impartial observer (*“better known under a pseudonym”, “was an outstanding Chinese communist”*) – this indicates a desire to documentary, clarity, emphasizes the “objectivity” of the view, which brings the family line closer to the socio-historical one.

3) Direct speech and dialogues in which the heroine-narrator was a participant (that is, she conveys what she heard herself, shares her own memories - such episodes

can be considered as a “fact” witnessed by the heroine’s consciousness, that is, information is transmitted objectively):

But when I crossed the threshold of my home, I immediately noticed that my mother was worried and my father was gloomy.

- What's happened ? - I ask.

Mom answers:

– Don't you know what's happening in the country ?! ”(p.68);

Or: “When I returned home after a three-week isolation, I asked my father: 'Dad, do you think the work groups really made a mistake by slowing down the students or not ?' He replied: 'If they gave the order to recall them from universities, then they made a mistake’” (p. 79); I decided to start this conversation every other day, in the evening; suggested: 'Alla, let's talk.' She replied: 'No, I have to write now.' – 'What will you write ? ' – 'I need to write a statement. I must’” (p. 141) .

The examples under consideration are correlated with a specific speech situation, chronotope, described from the point of view of the narrator as a participant in the events, the speech parts of the characters are defined and labeled.

In some fragments, the direct speech introduced is not important for describing the events in their direct sequence: *“She, however, dissuaded me in 1960: 'If you give up your passport now, you will no longer be able to restore Soviet citizenship. And it will be very difficult for you. Chinese life is completely different. And don't complain if anything happens. I warned you.' I replied: 'I won't complain.’” (p. 41); “Mom once said: 'I cannot forgive Confucius for the fact that he did not tolerate women and did not give them a normal place’” (p . 18).*

4) Indirect speech and verbs of memory, introducing memories of relatives into the narrative:

In any case, as my mother said, if he had held out for an acquittal, he would have left this life with a completely different feeling (p. 210); “ In particular, my cousin, a good guy, believed in leftist ideas so strongly that he was among the activists who took power in the Ministry of Mechanical Engineering. As he himself said, for two weeks he

had the seal of the ministry” (p. 102) . “ Mom recalled that before the revolution in Studenka there were several hundred strong households, ducks and geese swam in the pond, in the evenings young people led round dances” (p. 13); Mom recalled that when my father was taken to the USSR, on the day of the Red Army, there were not enough funnels, and my dad was taken on foot under escort from Gorky Street to Lubyanka, along Kuznetsky Most (p. 113); Mom recalled that one day they drove trucks right into the yard” (p. 107) .

5) impersonal sentences with state predicates and a logical subject in the form of 3 l. units h.:

“They started dragging him to rallies (thank God they didn’t bring him to our university). This, of course, was very difficult for the tsu ” (p. 104); “He behaved courageously, tried to speak carefully so as not to let anyone down - at that time it was very brave. But it was hard for him, he grew weaker” (p. 106) . The examples under consideration relate to an objective narrative, since they are given from the point of view of the heroine-narrator, who is both the subject of speech and the subject of evaluation: “it was hard for him” – the external observation of the heroine.

The episodes under consideration are examples of objective narration, since the heroine-narrator is either presented as a documentarian, or is part of the depicted world (for example, in dialogues or in observing her father’s condition), but strives for an objective transmission of the image of her parents. In such fragments, the speech part of the heroine is correlated with one subject of consciousness. An objective narrative when introducing a family line often correlates it with the socio-historical one, which is explained by the inextricable connection of Inna’s family with the history of China. So, for example, indefinite-personal sentences when introducing the image of a father correlate with two lines of narration at once, since, on the one hand, they describe the events that took place in his life, on the other, they reflect the general situation in the country: *“They demanded testimony from him for almost all members of the Chinese Politburo starting with Zhou Enlai - I received my father’s file in the KGB archive and saw this list, not written in my father’s hand” (p. 24); “I read in the archives of the Comintern the transcript of the meeting of the Executive Committee, where they were*

working on Li Lisan” (p. 22). “In the end, dad was tried not by the troika, but by a military court; the father himself acted as his own lawyer and ensured that the case was returned for further investigation” (p. 24); “On June 6-7, he was told not to go to work and not to go into the city, just sit at home and think about his mistakes... Although they haven’t touched him yet ” (p. 74) . In the first two examples there is an indication of the source of information (*the father’s file in the KGB archive, the Comintern archive*), which is also characteristic of the socio-historical line.

In addition, when introducing a family line, there are episodes with an internal point of view, that is, the heroine-narrator is an active part of the events that she lives together with her family members. These memories can also be attributed to the personal narrative line, since they are fragments of Inna’s event biography, and not just memories of significant Others. The main emphasis here is on experiencing the event and the inclusion of the heroine in the depicted world as a participant, which determines the set of grammatical means characteristic of the presentation of the internal point of view (“internal focalization”):

A) Use of present historical time, as well as an emphasis on perceptual perception:

“We are sitting on the first floor; It’s already warm, so the doors are wide open. The path is visible behind them; We’re looking to see where mom is. I see someone being led from afar. Black clothes, the same as I had during my imprisonment, very thin hair cut short.” (p.184); “ *So, in Red Guard attire, we entered the most foppish cafe in Shanghai and went up to the second floor. We see that the audience is young, but somehow strange. Everyone is dressed as usual, in blue tunics, caps on their heads”* (p.96); <About Alla> “*Sits down. Starts to write in Chinese like an automaton. I look over my shoulder and see completely incoherent words. It became clear that she had suffered a nervous shock.* ” (p. 107) .

As a rule, such episodes are associated with memories of the sister, which can be explained by the number of events lived together. Examples show that the heroine is both a participant in events, that is, she shows events from the inside, and becomes the

subject of external assessment (for example, when she talks about her sister's nervous condition).

B) Another marker of the internal point of view in terms of psychology is the use of the primary deictic “we”:

“Alla, Liu Hezhong and I jumped on our bicycles early in the morning, got to a building near Tiananmen, where we were transferred to jeeps and taken to prison along a familiar road ” (p. 185) *“My mother and I were amazed that almost everyone our friends, especially teachers, suddenly had relatives abroad”* (p. 221) . In the last sentence, the heroine conveys a “general” point of view, emotions (her own and her mother's), clearly designating the subjects of creation (me and mother).

B) Elliptic sentences:

“Finally, we were allowed to go to our father - on crossroads. <...> First to Chita. From there, take another train to the tiny Otpor station on the border itself. Then on some local train. And, finally, through the territory of China by train of the CER, Chinese Eastern Railway” (p. 25). In the passage considered, we observe the absence of a predicate (verb of movement), which is a stylistic device that gives the narrative greater dynamism and expressiveness.

These episodes should be considered as part of a personal line, since they are an example of the description of events from an internal point of view, as indicated by the grammatical features of these fragments, but thematically and compositionally they correlate with the family line, the object of which is the family members, family traditions and history.

Thus, when analyzing the family compositional and thematic line, we discover the grammatical means of an “internal point of view,” which brings it closer to the personal line. On the other hand, some of the above markers of introducing an external point of view are found in the socio-historical line (for example, the use of indirect and direct speech, documentaryism, indefinite-personal sentences of various semantics), which raises the question of the legitimacy of considering the narrative about the family as an independent line of memory representation in an autobiographical narrative. The

solution to this problem is to identify features that are unique to the family line - such a feature is the subjectivized narrative noted above. Let's look at examples.

The markers of a subjective narrative are:

1) Dialogues and direct speech that the heroine conveys from the words of a significant Other and which she was not a witness to:

“And after the completion of the plenum, Mao simply called his father and said:

“Li Lisan, you will not return to Harbin, you will go with us to Beijing” (p. 33);

The introduction of such dialogues is a representation of the memory of another person in the speech of the heroine-narrator, in connection with which we can say that the situation is given from the point of view of a participant in the dialogue, but the reader does not know the degree of accuracy of the reproduction of the dialogue lines of the “other”.

Thus, with objective narration, we are dealing directly with the memories of the dialogues of the heroine-narrator as a participant in the events of the depicted world; in the case of subjectivized dialogues, her position approaches the detached author's in relation to the people she is talking about: a switch occurs from the first-person narration for 3rd person narration.

We observe the same situation when direct speech is introduced: *“The reason for such mystery was explained to her simply: “The Chinese have started a civil war, it will be bad if you end up with the Kuomintang with a Soviet passport.” (p. 26); “When my mother, years later, is sent to a Chinese prison, they will tell her: “You are of the same breed: the daughter of a landowner and the son of a landowner” (p. 18); “In the molding shop he met a French master, quite a leftist, who told the workers about the October Revolution and organized strikes. And one day he suggested to his father: “Try to organize the Chinese workers.” (p. 19) .*

This technique allows you to include the memories of another person in the text, making it not monosubjective, in which the reader “hears” the voice of one person and sees events from his position, but polyphonic, which allows you to expand the boundaries of the described world by including the memories of other characters. Let us note that this feature is unique for the family compositional and thematic line, since the

object of its description is the “significant Other”, who gives access to his memories, thoughts, feelings, and experiences.

2) Indirectly direct speech as a type of improperly direct speech.

In *non-direct speech*, *indirect-direct* and *depicted speech* are distinguished. *Indirect-direct speech* is “one of the ways of conveying spoken, real-sounding speech” and “depicted speech serves as a way of artistic depiction of the hero’s internal state, but is not a form of conveying the character’s speech” [Galperin 1958: 203].

In the work in question, indirect-direct speech is used as a way of conveying the words of loved ones: “ *And my mother was very upset by my decision, because it destroyed her dream: Innochka will graduate from Moscow University, get married, settle down, and if something happens, she will be able to find shelter with her ...* ” (p. 41) . In this example, direct speech is not highlighted in quotation marks, the stylistic features of the mother’s speech are preserved - we are dealing with the zone of consciousness of Inna’s mother. Such a fragment resembles direct speech, but without the mark of inclusion: it is recognized by its very structure, that is, it is presented as living in the mind of the narrator, although it has not been mastered by him. I. R. Galperin writes that “the boundaries between indirect speech, indirect-direct speech and direct speech are very fuzzy. In some cases, only quotation marks serve as a means of distinguishing indirect speech from indirectly direct speech” [Galperin 1958: 206] , however, it can be assumed that this stylistic device is used to show the maximum degree of rapprochement between two subjects of consciousness: the mother’s word seems to become Inna’s word .

The following examples convey the content of the parents’ consciousness: “*In the end, her father, for educational purposes, took her to friends who lived in Lavrushinsky Lane, the famous poet Amy Xiao and his wife, the German Jew Eva Sandberg-Xiao. So that Lisa can see with her own eyes how well international families live*” (p. 23) . “*And my mother was only nineteen years old then, and she hesitated. Moreover, I knew how it happened in the Comintern. They will take it and send Ming to China. And she will remain here, a straw widow*” (p. 23) . Let us pay attention to the use of personal names in these fragments: for example, Inna’s mother is called Lisa, which allows us to

attribute this segment of speech to the zone of the father's consciousness; in the second example, the father is named Min and the mother's experience is conveyed, which indicates the zone of consciousness of Inna's mother.

Indirect-direct speech can also include a fragment in which the words of other people ("at the very top") in the father's speech part are not highlighted: *The Pope was called to the very top and was directly pushed towards divorce: your wife is a Soviet citizen, that is fifth column, it will not bring you any good* (p. 41) . Note that in this example, the absence of marking may be the author's interpretation of Inna's oral speech, which will not remove the significance of the phenomenon under consideration: the consciousness of a significant Other is transmitted through the subject of speech who is not a direct participant in the dialogue.

3) An internal assessment of the Other in the speech of the heroine-narrator, not marked with special signs, allowing one to penetrate into the inner world of the character. With this assessment, a problem arises in separating the point of view of the narrator and the character:

"After a series of adventures, flight to the army, return and early marriage, to which he was forced, the father, leaving his unloved wife, went to France like several thousand young intellectuals who, decades later, would form great China" (p. 19) . When talking about the father, markers of the consciousness of another subject are used, his assessment (words: *unloved, forced*) . Here, "someone else's speech" (the father's word) is organically inscribed in the heroine's "own speech," however, the heroine-narrator cannot be the subject of evaluation, since she conveys the state of the other's inner world: Inna cannot know that her father was forced only from his stories or from the mother's words, but introduces information about his condition without special markers of someone else's speech, which makes her speech polyphonic when talking about the family.

The following example also explicates the consciousness of the father in Inna's speech: *"Immediately after returning to his homeland - this was in the early 1920s - my father found the then General Secretary Chen Duxiu in Shanghai, was immediately accepted into the Communist Party and asked to go to his native province of Hunan,*

where the district committee was led by a certain Mao Zedong” (p. 20) . “ Mao received his father well – then the features of an unquestioning leader had not yet appeared in him” (p . 20) . This interpretation of events (“immediately accepted into the Communist Party” / “Mao received his father well”) can be given by a direct participant in the events.

Let's look at examples of the “penetration” of the mother’s consciousness into the heroine’s speech part: “*I got it.*” *In February 1936 they got married. My father spoke Russian better and better, and soon he was imprisoned, and after prison he spoke completely freely: for a year and a half he read Russian classics - Turgenev, Chekhov*” (p. 23); “*And in 1935, when he was assigned to a permanent job at the publishing house “Association of Foreign Workers in the USSR,” he began to intensively court her*” (p. 22). It can be assumed that this fragment represents the consciousness of the mother, since Inna herself could not assess the “degree of courtship” and the level of her father’s language after her parents’ marriage (since these events took place before her birth), but we do not find markers indicating someone else’s word. Such examples include the following sentence: “*And for my grandmother, her noble origin brought only trouble*” (p. 17) . Thus, the reader does not know the source of information (these are the words of the grandmother or the conclusion of Inna herself), which shifts the emphasis from the objective transmission of information to the subjective, giving the speaker (heroine-narrator) the function of an omniscient author, capable of penetrating the thoughts and feelings of the characters described.

4) Marked (in quotation marks) foreign word:

“*Mom never sighed for the past, did not yearn for the ‘Russia that we lost’*” (p. 17). “*I bought a large house surrounded by rice fields, so my father wrote in the application form: ‘From the family of a landowner’*” (p. 18) ; “*At the same time, they sold him ‘secret relations with foreign countries’*” (p. 40) ; “*Be that as it may, my father left a note addressed to Mao Zedong with the only request that everything be sorted out, because ‘my wife and my daughters are not to blame for anything.’*” (p. 115) ; “*My father organized a miners’ union, one of the first in China, and went on strike, putting forward a classic set of European demands: an eight-hour working day, higher*

wages, workers' rights. And the slogan: 'We were considered cattle, but we want to be people.' The conditions there were terrible <...>" (p. 20) .

These examples are interesting because the sources of information can be different: for example, in the first case, the mother's words are marked in the heroine's speech, she consciously introduces her words and consciousness into her speech. In other examples, the source of information can be both a dialogue with relatives and archival documents that Inna studied, as indicated by the example with the note: the father could not tell his daughter what he wrote before his death. In addition, the source of information about "secret relations with foreign countries" is also not indicated: it could be either the words of the father or documents. These fragments are an example of a subjective narrative, since they reveal the images of the parents not only from the position of Inna as a daughter and her observations, but also give the reader a broader view from the position of the parents themselves and archival documents.

5) present historical to convey what the significant Other saw from his observation position: *"Mom recalled that one day they drove trucks right into the yard. They enter as a group and tell the parents to sit in the living room and wait for the results of the search. We found books in Russian and heard that my mother and father were talking in Russian."* (p. 107). In this episode, the mother becomes not just a subject of action, but also a subject of perception in the moment "now": such an internal point of view is characteristic of a personal line, but the subject of perception changes.

Thus, the leading tactic for presenting information in the family compositional and thematic line is the introduction of dialogues themselves, as well as direct, indirect and improperly direct speech: the heroine-storyteller strives for the most detailed reproduction of the words of her father, mother, sister, as well as the people she met on my life's journey. When describing events shared with her, the tactics of a personal compositional and thematic line are used (emphasis on the objective world, details, action dominant, etc.), and when telling about events that the heroine-storyteller did not witness, the tactics of documentary accuracy are used, which brings together family and socio-historical lines.

Conclusions :

1. Memories of loved ones form the basis of the family compositional and thematic line, which occupies an intermediate position between the personal and socio-historical lines. On the one hand, it is represented by events in which the heroine was a participant, which makes it possible to show the situation “from the inside” through the eyes of a direct observer; on the other hand, the heroine-narrator acts as an outside objective observer, whose role approaches the function of the omniscient author in the text.
2. In situations of approaching a personal line, a set of grammatical means of the reproductive register is observed with the introduction of an internal point of view: present historical tense, nominative series, the use of primary deictics, elliptical sentences. In the case of an objective narration, the speaker’s position changes, since information about loved ones is conveyed as objective documentary, that is, the family becomes the object of description. With this description, the following techniques are used to convey someone else's speech and the consciousness of another person: dialogues, direct speech, indirect speech, verbs of memory. When approaching the personal line, there is a correlation of the speech plan of the heroine-narrator with the reproductive register, and when approaching the socio-historical line - with the informative register, which, among other features, is indicated by the use of clichés of the autobiography genre.
3. A feature of the representation of family memory in an autobiographical narrative is a subjectivized narrative, i.e. a shift in the point of view from the “author’s” sphere to the character’s sphere, in which the differentiation of subjects of consciousness in the speech of the heroine-narrator becomes difficult. In the text, the markers of subjective narration are: dialogues and direct speech conveyed from the words of other people, improperly direct speech (in particular, indirectly direct speech), internal assessment of other people not marked with special signs in the heroine’s speech part, marked (marked in quotation marks)) someone else's word, as well as the present historical one in the speech part of a loved one.

4. These features indicate the complexity of organizing memories of loved ones and events lived together with them, which is reflected in the use of linguistic means. Objective storytelling becomes possible thanks to the position of an outside observer in relation to people. Subjective narration is an indication of the degree of closeness between the speaker and the person whose consciousness is introduced into his speech. Describing events from an internal point of view seems to be an important feature of the autobiographical narrative and is used not only to convey personal memories, but also to represent experiences shared with loved ones.
5. The leading tactic for presenting information is “dialogization,” which is reflected in the use of direct, indirect speech and improperly direct speech. The use of different forms of dialogue makes it possible not only to convey memories of significant people, but also to reproduce their opinions, present their value system, and present their thoughts about current events with the greatest possible detail and objectivity.

2.3 Socio-historical compositional and thematic line

Memories of an era are a significant component of autobiographical narratives, and sometimes “the only material that allows scientists to learn something about the time being studied, to understand the era and events, right down to the discourse and way of thinking of this time” [Shchedrina 2020: 41].

In the work under review, memories of historical figures and events are an important part of the narrative. Inna's story is unique in many ways, since she not only lived in a specific era, observing social changes from the outside, but was also part of the political life of China and saw it from the inside. Already from the prologue, the reader learns that her mother “*came from the family of a noble landowner in Saratov and spent her childhood on the Studenka estate,*” her great-uncle “*was a member of the*

Provisional Government, on October 25, 1917, received power from the hands of Kerensky in Petrograd,” and her father “*Li Longzhi , better known under the pseudonym Li Lisan, was an outstanding Chinese communist, for the time being an ally of Mao Zedong*” (p. 11). Such closeness to the political life of two countries at once largely determines the emphasis on historical and social changes, as well as on comparison of the lifestyle, customs, and mentality of people in the USSR and China.

The central figure of the historical line is Li Lisan, whose image is formed from information obtained from various sources: 1) Inna’s own memories of moments spent together; 2) mother’s words; 3) analysis of documents, which the heroine-narrator herself repeatedly mentions. So, for example, in the following fragment the father is presented “documentarily”: “*I read in the archives of the Comintern a transcript of the meeting of the Executive Committee where Li Lisan was being studied ”* (p. 22). The heroine-narrator indicates the source of the information (*the Comintern archive*) and the exact historical name (*Li Lisan*). Let us consider for comparison one of the episodes where Li Lisan is called “father”: “*Mao received his father well - then the features of an unquestioning leader had not yet appeared in him. My father organized a miners’ trade union, one of the first in China, and held a strike, putting forward a classic set of European demands <...>*” (p. 20). The reference to Li Lisan as a “father” in some fragments and a historical figure in others is observed throughout the entire text, which is an additional basis for considering the family and historical compositional and thematic lines as separate lines of the narrative: at the level of nomination, the figure of the father is differentiated as a member family and father figure as a political figure in China.

Let us dwell in more detail on the linguistic means of representing the historical line.

The historical line is characterized by such a feature as the desire for documentary accuracy through the use of the names of historical figures (Mao Zedong, Deng Xiaoping, Zhou Enlai, Joseph Stalin, etc.), exact dates (“*In 1928, my father entered the leading troika of the party...*” (p. 20); “*Immediately after returning to his homeland - this was in the early 1920s - my father found the then General Secretary*

Chen Duxiu in Shanghai ” (p. 20); “ *At the end of 1930, Li Lisan arrived in Moscow and stayed here for fifteen years* ” (p. 20). In the last example, the “official” name Li Lisan and the predicate “arrived” add a touch of formal, protocol presentation to the sentence: that is, information about the father is presented by the figure of the documentarian (heroine-storyteller or narrator) as distantly as possible and has a somewhat objective character. The noted desire for documentation and objectivity is one of the leading tactics of the socio-historical compositional and thematic line: the heroine-storyteller tries to convey her memories and events in their chronological sequence as accurately as possible, and refers to sources of information.

At the same time, the narrative also contains elements of personal assessment and depiction of the inner life of what is happening. Let's look at examples: “ *In the spring of 1969, the IX Congress of the CPC was held, which, on the one hand, canonized its achievements, elevated Mao to the rank of indisputable authority, and on the other, slowed down the political processes that gave rise to it* ” (p. 139) ; “ *By the end of 1969, a new political movement began, a very strange one, about which little is written even now. The so-called exposure of members of the “May 16” organization, which could include anyone, I’m not even sure that it actually existed. <...> Apparently, Zhou Enlai also took advantage of this situation to restore order, as he understood it, and, among other things, gave instructions to look into the death of Li Lisan* ” (p. 148). In the given fragment There is both a “dry” indication of exact dates and events, and a personal assessment of the heroine-narrator, expressed through the use of introductory words and complex sentences: that is, on the one hand, there are events (*the 9th Congress of the CPC, the political movement “May 16”*), on the other hand, an assessment of these events from the moment “now” (*the political movement is very strange, which little is written about now; the organization could be attributed anyone, etc.*). In addition, the change in grammatical tense has a special function in this fragment: the past tense is used to describe events of the past, and the use of the present tense (*about which little is written now / I’m not even sure that...*) correlated with the speech plan of the subject-commentator, who is at the same time as the addressee/reader. In addition, the episode explicates the assessment (*a strange*

movement / assessment of the role of the CPC Congress), there is a cognitive operation of comparison (about which little is written *now*) - such inclusion of the mental activity of the heroine-narrator is an important feature of the historical line, and introduces the events of political life into the narrative personal assessment of the speaker, which turns historical events into autobiographical facts.

Let's look at some more examples: “*And then a significant event happened. The future General Secretary Hu Yaobang, rehabilitated with the support of Deng Xiaoping, was appointed head of the organizational department of the Central Committee. <...> I remember Hu Yaobang said during some speech that the intelligentsia is part of the working class. Now it sounds, to put it mildly, erased” (p. 206), “ *In the late 1980s, people flocked from the countryside to the city. Women were hired, as they say now, as domestic helpers, or, more simply, as servants” (p. 220); *Morals, as I have already said, were simple then: I freely came to Hu Yaobang’s house and handed over the letter through his daughter-in-law. It was Saturday evening when I gave the letter; already on Monday he signed a paper allowing Li Sha to return to Beijing and await a final resolution of the issue here. It is no coincidence that now in China most people have warm feelings for him : he rehabilitated everyone he could” (p. 206) . In the above fragments, the situation of the past is compared with the present, and the heroine-narrator seems to enter into a dialogue with the addressee, being not just an “object of the image” or a “documentary researcher,” but a mediator between the depicted time and the moment of speech. This determines another tactic of the socio-historical line - the tactic of commenting.***

Comments in the text of the story serve both to restore the information necessary for the addressee to understand the text (“*And I was assigned to be her “adjutant.” There was such a practice: if a person is under suspicion, he needs to be monitored, not let out of sight, for which purpose they assign him “adjutant” who follows on his heels, even accompanies him to the toilet ” (p. 153)), and to introduce incidental, important in the opinion of the heroine-narrator, comments about the social situation (for example: “*But they are not attacking, apparently, only because we are not able to accurately determine who we are - Chinese or foreigners. (Foreigners were not yet touched at that**

moment)” (p. 84); *“Lyalka was dressed a little more modestly, and besides, she changed her hairstyle - I used to have a ponytail, but now I have pigtails. And I have curly hair... (Later, when the “cultural revolution” moved into a new phase, they shouted at me that they would cut my hair, they thought I had a perm.”* (p. 84) and the peculiarities of everyday life (*“On Saturdays at six o’clock in the evening I got on a bicycle (imported from Moscow, with a foot brake - the Chinese only had manual ones) and rushed home. And the next day at half past seven in the afternoon I had to appear to the institute”* (p. 59); *“I, having already received a Soviet matriculation certificate, had to enroll again, this time in a Chinese school, to pass the Unified State Exam. (In China, there has been a unified state exam since time immemorial, and without it they were not admitted to universities .)”* (p. 46)).

Thus, in the thematic line under consideration, the heroine-narrator often acts as a commentator, gives passing comments and observations, compares the life of two countries, and also makes temporal *comparisons* , which helps the reader (listener) immerse themselves in the depicted world (see about this see chapter 3, paragraph 3 for details).

The methods of presenting information in the socio-historical line are heterogeneous: when the heroine-storyteller shares her memories of the era, people, conveys the general atmosphere of the time, her speech plan is correlated with the informative register; however, this line also includes memories of university years, life in a hostel, political groups - such fragments are transmitted through the reproductive register, since they show the sequence of successive events from the inside, and are the intersection of narrative lines (for example, personal and socio-historical). We will not dwell on them in detail, since they have previously discussed features of other lines (historical present, emphasis on perceptivity and figurativeness, active use of forms of transmitting someone else's speech, etc.).

The informative register introduces a description of people's lives: *“And suddenly, in the early 1980s, the communes disappeared; peasants began to leave them. They tried to crush them, but Deng Xiaoping supported the peasants, after which they instantly fled and switched to family contracting. The next year in the spring, along the*

main street of Beijing, practically on the pavement, ruins appeared: peasants brought greens and vegetables on carts and sold them themselves” (p. 216); “Since the early 1980s, many young people tried to go abroad; government programs appeared with the help of which one could enroll in Western, primarily American, universities; privately, children of the elite rushed to emigrate” (p. 242-243); “It’s the same with fashion. I once tried in vain to find something decent and non-standard for my wedding. And now there were dudes wearing bell-bottom trousers and big dark glasses with stickers left on” (p. 217). In the quoted fragments, the subjects in two-part sentences are the nouns “people”, “people”, “power”, “peasants”, “dudes”, etc., which contrasts with the first-person narration (“I” / “we”) in the reproductive register. The semantics of generalization, generalization, also finds expression in the generative register: “Very quickly, very successfully - among other things, because the authorities did not find fault, turned a blind eye to everything, including unsanitary conditions. If you want to earn money, go ahead and sing” (p. 218); “There was nothing left to do but go into business. In the busiest area, near the station, they started selling tea; things went well, tea shops opened...” (p. 219). In the last sentence, the subject “people” is not expressed explicitly, but is restored from the context. The use of indefinite personal sentences becomes the leading feature of the socio-historical line [Lisova 2023b]. Let's take a closer look at them.

In her narration, the heroine-storyteller seeks to convey her perception of the historical outline - the events in which she was a participant or observer. To achieve this task, the text actively uses *indefinite-personal sentences*, the purpose of which is to convey information about the actions of the “state machine” [Testelet 2001] or, in other words, to convey conventional subtext [Pushkareva 2012]. Let's look at the examples: “My father’s boss, the head of the North China Bureau of the CPC, began to be accused of some kind of ideological sins” (p. 103) ; “But these were all peaceful disputes, between our own people. And outside the bacchanalia grew. Then they began to look for so-called traitors” (p. 72); “But soon, on the occasion of the 10th anniversary of the PRC, an amnesty was declared, and few people remained in the special prison. Occasionally, anti-party figures were imprisoned, but these were all

isolated imprisonments” (p. 125) ; “*The fact is that starting in the autumn of 1974, political prisoners began to be slowly released. The first group, which included Amy Xiao and his wife, was allowed into Beijing and even returned to their previous housing” (p. 186) . In the above fragments, the reader is presented with an image of the power and political life of China in the second half of the 20th century: the search for traitors and people of incorrect ideological views, their imprisonment, human life, which is completely subordinated to power – indefinite-personal sentences in the informative register in this case show the role of human life in this state, and it is not just the message about the actions of the state that is important, but also the status of a person in this system. The gaze of the narrator and the reader is fixed on the movement from the “general historical” to the personal, even in broad contexts showing large-scale social phenomena.*

Let's look at another example that confirms our idea: “*In the very first days they began to look for hidden counter-revolutionaries. For example, I remember very well: they found some literary magazine with an illustration, which, as expected, depicted a worker, a soldier, a peasant woman, and on the back - a portrait of Mao. The dazibao warned vigilantly: “Comrades, pay attention! If you look at the illustration against the light, you will see that the muzzle of the machine gun is pointed directly at Chairman Mao Zedong. This is the work of counter-revolutionaries” (p. 72). The point of view of the heroine-narrator narrows: there is a movement from describing the general situation in an informative register (they began to look for counter-revolutionaries) to the specific sphere in which this happened (*they found some literary magazine* - this is a description of a particular case in the publishing industry in which this “ search for counter-revolutionaries”), then - to dazibao (dazibao is a handwritten wall newspaper in China, used for propaganda, expression of protest. - *O.L.*) while the register changes from informative to reproductive: a visual subject appears (description of what the magazine looks like) and mental (introduction of information about what was written in dazibao) perception, which creates the effect of “turning on” and living reproduction of what is happening, however, unlike the reproductive register of a personal line, the perception of a specific person (heroine) turns out to be secondary.*

The use of indefinite personal sentences is found in contexts that are not directly related to the “pressure of power” and the functioning of a huge political machine, but serve to realize a similar goal - to show the life of the era, to draw the social background. Such proposals are of a documentary-visual nature and serve as a commentary on the main line of events. So, the reader learns:

A) about the cultural and intellectual life of society: (*“According to the principle “the enemy of my enemy is my friend,” libraries began to order books from the publishing houses “Posev”, “YMCA-Press”, and other emigrant publications”* (p. 182));

B) about the everyday life of the people, changes in social habits: (*“When they began to cancel the cards, the people reacted nervously, fearing that they would be deceived again . They announced that from such and such a day they would cancel cards on fabric; the day before, people rushed to the stores and bought all cards. We decided to cancel cards for meat (and, just in case, the day before we extended the stores’ opening hours until midnight) - customers swept everything off the shelves”* (p. 217);

C) about changes in the sphere of trade and business: *“Another year later, trade was streamlined , it was banned on the main street of the country, instead wholesale markets were set up , intermediaries appeared...”* (p. 217); *“There was nothing left to do but go into business. In the busiest area, near the station, they began to sell tea ; things went well, tea shops opened... Others began to wander to the border with Hong Kong, on shuttles”* (p. 219) .

D) about the spiritual life of society, the experiences of people and their attitude towards iconic figures : *“And then somehow I open the newspaper, I see: on the last page of the newspaper they still continue to condole Kang Sheng, and on the front page there is already a new message about death: he died Zhou Enlai. It was a shock to many; they trusted in him , they believed that he supported the economy and leveled the course of the country”* (p. 198) .

In the examples discussed above, indefinite-personal sentences form the socio-historical line of the narrative, which is achieved by using temporal and locative

extenders in the topic position, or the predicate of an indefinite-personal sentence is in the initial position - thus, the heroine's personal line fades into the background, and the thematic line is "filled" with events in the life of society. However, in the analyzed work there is often a combination of thematic lines (personal/family and socio-historical) and the leading linguistic means of parallel narration are indefinite-personal sentences. Syntactic scientists also point out this peculiarity of the functioning of indefinite-personal sentences.

Thus, K. A. Rogova draws attention to the fact that the subject of an indefinitely personal sentence can be "a character whose activity is uniquely determined by the context, i.e. with a dominant focus on the subject" [Rogova 2020: 17], or "a character, socially determined, associated with the manifestation of properties, with the function of an organizer of activity <...> In this case, the meaning of the NLP subject creates a certain background that motivates the development of the actual plot narrative about the character's activities" [Ibid].

Thus, K. A. Rogova points out one of the most important semantic functions of indefinitely personal sentences: to create the background of the situation, the line that the speaker is leading, while the fact of the insignificance and unimportance of the "actors" becomes controversial, since the "cognitive" comes to the fore level" – the level of maintaining a parallel narrative line.

N. V. Pushkareva conducts her research in the same vein: analyzing the texts of M. A. Bulgakov, S. D. Dovlatov, Z. Prilepin and M. P. Shishkin, the scientist comes to the conclusion that when describing the actions of the authorities, the author is not always it is necessary to name the producer of the action: indefinitely personal sentences help the reader to decipher the meaning of the zero subject without direct reference to the actor. Indefinite-personal sentences create *conventional overtones*, i.e. include "well-known or conventional information derived from the grammatical characteristics of certain linguistic means and unmistakably identified by native speakers" [Pushkareva 2012: 39]. Such subtext differs from background knowledge in that it is "expressed using a specific linguistic means – indefinite-personal sentences," while background knowledge is present in the text at the lexical level [Ibid]. Further,

analyzing the novel by M. A. Bulgakov, the researcher draws attention to an important detail: in some cases, “both the actions of the investigative bodies and the actions of the black magician’s companions are described using the same grammatical means,” i.e. indefinitely personal sentences “denote different processes without indicating how many figures produced them” [Ibid].

Thus, an analysis of the researchers’ works allows us to make the following assumption: in a narrative text, indefinitely personal sentences acquire a unique ability - including several lines into the thread of the narrative at once, read by the consciousness of a native speaker. Let's try to explore this feature of indefinitely personal sentences using our text as an example.

Throughout the text of the story, the socio-historical line includes memories of the mother, father, information about grandparents - that is, fragments of the family compositional and thematic line. The use of indefinite personal sentences turns out to be connected with the actions carried out by state power over Inna’s family: “.. *the grandfather committed suicide at the beginning of 1919, when he was taken to the Cheka in the village of Turki*” (p. 17); “*Grandmother, as the wife of a landowner, was fired from a garment factory and did not want to be hired anywhere*” (p. 17-18); “*Father was simply accused of being prone to Trotskyism and was summoned to Moscow to repent before the Comintern*” (p. 21). On the one hand, indefinite-personal sentences here perform the function of including the heroine’s family history in a social, temporal context; on the other hand, they convey a list of facts and events of the past without going into detail, which gives the text documentary accuracy. The combination of lines in the structure of one sentence occurs due to the leading role of the object distributor (*him, grandmother, father*), placed in the preposition relative to the predicate and being the topic of the statement: thus, the emphasis shifts to family members, and the message about the actions of other persons becomes background information, correlating with socio-historical line.

In addition, a number of contexts are discovered that, through everyday trifles, reveal information about how they lived:

1) family and inner circle of a person: *“In the end, a situation arose: breakfast they served European, lunch (if everyone was at home) Russian, dinner Chinese.”* (p. 29); *“This was not a common feature of the golden youth; the same daughter of Mao Zedong, the children of other “leaders” did not have anything like that. Their they were very strict”* (p. 67). These examples reflect the traditions of Inna’s family, which often find themselves inscribed in the socio-historical line through comparisons, comparisons and contrasts with how other historical characters lived (which includes the heroine’s father), as well as with the lives of others (not related to authorities and “golden youth”) people. In the structure of indefinite-personal sentences, the object disseminator is in preposition and is a topic, which allows access to the general social context through an everyday detail.

2) the closest social circle accessible to consciousness: *“We began to have weddings in hostels almost every day. One, two, or even three pairs”* (p. 168) ; *“They brought sweets (they were rationed then), seeds, and ordinary nuts. For example, peanuts were considered chic, a real delicacy. And they ran all evening from one wedding to another”* (p. 168); *“Soon, my mother and I, as Russian scholars, began to be invited to embassy receptions. Of course, everything was much more restrained than it is now”* (p. 231). These contexts, on the one hand, are connected with the personal line of the narrative, since they depict what directly happened to Inna, on the other hand, the reader learns about the traditions of China. In the last example, the object distributor in the preposition to the predicate makes the personal thematic line the main one, and the information that the attitude towards Russian scholars has changed is displayed in the background; in examples where the predicate occupies the initial position, the emphasis shifts to the social actions themselves, and the fact of the heroine’s participation in events is read by the reader as a “background”.

Thus, through indefinitely personal sentences, two lines of narration are combined, and analysis of the distributor and his position relative to the predicate can serve as a marker of which of the lines becomes the main one.

Let's consider one of the important fragments of the story, which describes the moment of imprisonment of Inna, her sister and mother. The episode begins with a

description of where the prison is located, how the heroine was taken through the premises and internal territory, how she was ordered to change clothes (*“They took us to the famous Qincheng Prison <...> I was taken to a separate room, ordered to take off everything I owned, and dressed in Chinese prison clothes. They led us through the internal territory ... And they drove up the stairs to the third floor <...> An important part of life ended, another, incomprehensible one began”* (p. 125-127)). Let us pay attention to the predominantly initial position of predicates in indefinite personal sentences: such a structure shifts the emphasis to the action performed by “power structures”, which allows us to consider the fragment not only as a personal memory, but also as part of a socio-historical line.

Further, the heroine-narrator describes this most incomprehensible life, in which the world is filled with “objects,” but attention is focused on the action itself: *“They thrust a white piece of fabric with embroidered numbers into my hands”* (p. 127). The description of the cell is filled with references to household items: *“In the cell there is a very low wooden trestle bed, with a thin, thin, but still a mattress. pillow they didn’t give it, but they threw it away I put some of my things, underwear, under my head. They gave me a blanket”* (p. 127). The emphasis in the above fragment is shifted to the details of the objective world, such little things as “pillow” and “blanket”. Predicates convey the actions of other people, but are deprived of their actional meaning, since the picture comes to the fore: camera - pillow - blanket. The theme of the next fragment is another important subject of life during imprisonment - the “newspaper”: *“After a month and a half they began to give the main party newspaper “People’s Daily”. It’s hard to believe now, but it was great happiness for me, a real outlet. The newspaper, which was then published on six pages, was brought to us in the evening. <...> Then the old issue was taken away and a new one was brought. It was such a pleasure...”* (p. 131-132). In the text under consideration, indefinite-personal sentences describe the heroine’s life in prison, and the dominant items are the objects of prison life - a newspaper and emotions. The presence or absence of familiar objects turns out to be decisive for the inner and intellectual life while in prison: *“Reading the main official newspaper has become for me almost the only intellectual entertainment and a form of*

communication, albeit in absentia. I couldn't keep diaries: we were given paper according to the account, only for writing testimonies, the remaining blank sheets were counted and taken away." (p.132-133). Or: "*They gave me a wide rag*" (p. 135); "*I repeat, there were no mirrors in our everyday life. They even cut their hair without mirrors*" (p. 135) .

In the episodes considered, indefinite personal sentences are used in the reproductive register and perform a function unusual for them – they serve to describe the objective world. This gives reason to assume that in moments of absence of external, historical and social life, consciousness begins to highlight simple objects in the world that become the center of inner life. The use of sentences of such a structure will allow one to go beyond the actual autobiographical line, since through them external details, the social situation, and the cultural and spiritual component are drawn, which turns out to be important for the heroine even in the absence of external stimuli.

It is worth highlighting another tactic for presenting information - combining personal and socio-historical lines precisely through the use of indefinite-personal sentences. Let's look at an example: "*There were some funny episodes. Spring Festival. All the students were taken to the district center (we were distributed to different villages) so that the peasants could celebrate in peace without spending money on our treats. In the evening we were gathered for political classes in the district hall, where there was electricity <...> In the end they gave us a bathhouse. And the baths were old, apparently built by the Japanese. Large, with a shared pool. First the girls were allowed into this pool, then the boys. For the first time in almost six months we washed ourselves - what a blessing!*" (pp. 65-66). In this example, the sentences convey the fact of the subordination of the participants in the event to the will of their superiors – thus, information about the events of the personal line and the actions of the authorities are combined. The heroine-narrator talks about what she observed/experienced personally, perfective verbs convey a sequence of actions, but the purpose of this episode is to describe the situation, and not to convey dynamically changing events, and the details of the place in which the observer is located are also important. The reader's gaze is focused on the perception and description of the world: this effect is achieved through

the use of a nominative sentence, agreed and inconsistent definitions, as well as through the inclusion of indefinite personal sentences in complex sentences. In addition, the order of words is also important: object distributors, pointing in this fragment to the participants in the action (students, us, girls) are in the position before the predicate, which makes them the topic. Such a description of the situation shifts the emphasis from action with the meaning of coercion towards figurativeness and the desire to give a comment (the insertion construction and the use of parcellation when describing the baths create the effect of a dialogue between the reader and the narrating subject), and in the structure of indefinite-personal sentences there is a combination of information both about Inna's life, and about the characteristics of the lives of students in a certain historical period. The inclusion of a reactive register in the narrative also adds emotionality to the fragment (*what happiness!*).

Thus, indefinite-personal sentences are actively used in describing the actions of the state machine, describing the cultural and spiritual life of society, social changes - that is, they are the leading means in the formation of the socio-historical thematic line of an autobiographical story.

On the other hand, these sentences participate in the description of the personal and family lines of the story, allowing the reader to maintain attention on two layers of information: 1) on what is happening to the main character of the story; 2) to comment on the situation in the country and in small social groups. This property of indefinitely personal sentences (the ability to conduct a parallel, background narrative) was noted earlier in the works of linguists (N. V. Pushkarev, K. A. Rogova), our analysis also confirmed this idea. Indefinite-personal sentences perform a special function in an autobiographical text: they allow you to combine several thematic lines of the narrative in one information space.

Let us highlight the main **features** of the socio-historical compositional and thematic line:

1. The leading tactic of the line under consideration is an emphasis on documentary and accurate transmission of information: reference to sources of information,

historical figures, introduction of exact dates, detailed accounts of historical events and social changes;

2. Information is transmitted primarily by means of an informative register, with the figure of the commentator (“I as a subject of speech”) playing an important role, providing both additional information necessary to understand the statement and his own mental and emotional assessment. Such an emergence may be accompanied by the inclusion of generative and reactive registers in the structure of the narrative of socio-historical events.
3. A special role in the formation of the thematic line is played by indefinitely personal sentences, which a) include information about socio-historical events, while there is a tendency to use locative and temporal extenders in the thematic position before the predicate, or there is no extender before the predicate, and the emphasis shifts on the very fact of the action; b) convey information about the actions of the “state machine”, with the object disseminator in the topic position (mom, dad, grandfather, students, other figures); c) perform the function of combining personal/family and socio-historical lines; in the topic position there is an object distributor (me, us, mother, blanket, newspaper, etc.), background “social” information (for example, about the atmosphere of time, life people) is read by the addressee at the cognitive level.

Conclusions on the second chapter

Consideration of the information structure of an autobiographical narrative consists of an analysis of compositional and thematic lines (personal, family, socio-historical), identified on the basis of the unity of the events described in them, the characters, as well as the means of speech representation.

The basis of *the personal line* is the story about the events that happened directly to the heroine-narrator, which determines the choice of the reproductive register as the

main one: the emphasis is on successive events and the description of perceived objects of the surrounding world. *Tactics* for presenting information in this line are: a) the desire to convey perceptually perceived objects and details of the surrounding world as accurately as possible; b) depiction of internal experiences and mental activity through a description of objects and phenomena of reality; c) depiction of successively successive events, which is achieved both through the use of an action dominant and through a change in the “object picture”.

The family line includes a story about Inna's parents, her sister, husbands, children, as well as distant relatives, with the father, mother and sister being the active characters in the story. *Tactics* for presenting information are: a) dialogization, that is, memories of conversations with significant Others and the introduction of these conversations into the text in the form of direct and indirect speech, as well as dialogues themselves; b) subjectivized narration, in which the consciousness of significant Others is included in the word of the heroine-narrator without special markers; c) a description of events and experiences living together with relatives; d) documentary accuracy when describing events that the heroine-narrator did not witness. The choice of tactics determines the use of different register blocks: voluntary and reactive when depicting dialogues and direct speech, reproductive when describing shared events, informative when introducing documentary and archival information.

Thus, the family line combines the tactics of the personal and socio-historical lines.

The socio-historical line contains information about specific political events that took place in the 20th century in China and the USSR, the most important historical figures who took part in these events, about the life of both the whole people and individual (small) social groups. *Tactics* for presenting information are: a) the desire for documentary accuracy, which is expressed in the use of names, dates, comparison of events, indicating the source of information; b) commenting on phenomena of social life, customs, and household items that are unfamiliar to the addressee; c) combining narrative lines, that is, the influence of historical events on the life of an individual and social groups is shown.

The strategy of the speaker (heroine-storyteller) at this stage of analysis consists of an analysis of the tactics used and can be defined as follows: the most objective, close to documentary, presentation of successive events of personal and social life through the transfer of perceptually perceived details of the objective world, as well as dialogues with loved ones.

CHAPTER 3. INTERACTION OF ELEMENTS OF TEXT INFORMATION STRUCTURE

The chapter examines the ways in which the previously identified compositional units of an autobiographical narrative interact. Such methods can be described by two terms: *exchange and combination* – each of these phenomena has its own subtypes.

Under *exchange* compositional and thematic lines understand the situation of transition from a text fragment that describes historical/social events to a text fragment whose central focus is the personal story of the heroine-narrator or her family. Exchange is also possible in the opposite direction: from the personal (family) to the socio-historical.

Under *combination* compositional and thematic lines, we understand the simultaneous introduction of two lines in one text fragment, while socio-historical processes are passed through the prism of subjective experience and perception, and personal events are a direct reflection of processes in the lives of people and the country as a whole.

A complex syntactic whole acts as a text fragment, since it is “the most extensive syntactic unit in the text, which is a group of contact and distantly interconnected sentences that characterize any aspect of the described object (phenomenon, etc.)” [Loseva 1980: 61] , that is, it allows you to reveal any aspect of the described phenomenon (event) through combining sentences based on thematic, lexical, grammatical and intonation commonality. A complex syntactic whole can include either one composite (communicative register embodied in a specific fragment of text) or several composites. Compositives (or compositional-speech, constitutive units) are “fragments of any text that represent different positions of the speaker in relation to what is being communicated or different degrees of distance” [Zolotova 2004: 451], while a composite can be either a semi-predicative construction, a separate sentence, or group of sentences, paragraph [ibid].

The choice of the complex syntactic whole acts (and not the actual composite proposed by G. A. Zolotova) as a text fragment is associated with the need to take into account the extralinguistic category of the event when describing compositional and thematic lines as a way of representing autobiographical memory.

3.1 Change of compositional and thematic lines

In his work “The Poetics of Composition,” B. A. Uspensky draws attention to the fact that the narrator’s point of view can “consistently slide from one character to another, from one detail to another - and the reader himself is given the opportunity to assemble these individual descriptions into one overall picture”, which resembles “the movement of the camera lens in a film narrative, making a sequential review of some scene” [Uspensky 1970: 81]. In an autobiographical narrative, such a “sequential review” occurs both within one compositional line and when changing compositional units. So, for example, in the chapter “Mom and Dad,” the heroine-narrator talks about her mother, then about her father, sequentially sets out the events of his life before arriving in Moscow, then describes the meeting of her parents. Information about the family is transmitted not from the position of “I am in the past”, but from the point of “I am in the present”, which determines the choice of an informative register, the features of which in the text under consideration are the previously noted documentation, consistency in the use of grammatical forms of the verb tense, external focalization, introduction figures of the commentator, etc. (See Chapter 1, paragraph 3 for more details). In the chapter “Prison and Freedom,” the heroine-narrator, on the contrary, using the linguistic means of the reproductive register, consistently describes the change in events of her own life and impressions from the point of “I am in the past,” that is, she is the object of the image and her own reflection. However, a consistent story about events is also possible with the interaction of compositional lines. Let's look at an example of **changing** lines:

“At the same time, the indoctrination of my generation intensified, and leaderism grew. <> The struggle began against ‘those in power, but following the capitalist path’; a word was even invented that was translated ugly into Russian: Kapputists. They say that the word appeared with the suggestion or approval of the same Kang Sheng <...> At the beginning of April 1966, we returned to Beijing in complete euphoria: finally! But when I crossed the threshold of my home, I immediately noticed that my mother was worried and my father was gloomy.

- What's happened ? - I ask.

Mom answers :

- Don't you know what's happening in the country ?!” (p. 67) .

In this fragment, the transition between the socio-historical and family lines is formally explicit only by indicating the date, as well as by changing the register from informative to reproductive. At the beginning of the fragment, a general characteristic of time is introduced with imperfective verbs without reference to a specific year, and the introduction of a family memory is immediately marked with a date, which distinguishes this episode on the general “historical” timeline. Thus, there is a movement from a “general” description to a “private” memory.

In the following example, the deictic “here” includes a family line in the socio-historical narrative about the political movement, party organizations, and important figures of 1969: *“By the end of 1969, a new political movement began <...> The so-called exposure of the participants in the ‘May 16’ organization<... > And then Lyala, who had gradually begun to calm down in the village, felt worse again”*: having heard in the mobilization report the news about Zhou Enlai's order, she suddenly decided to write a dazibao to tell what others did not know” (p. 149).

In a similar way, the personal line is included in the socio-historical one: *“And we both faced a difficult choice. We understood that we would not sit in our villages forever - sooner or later we would be assigned to work. <...> Where to apply ? <...> Okay, I think we'll see where they send her, and I'll ask to be closer to her. And suddenly The situation in the country changed again: in the spring of 1971, just when the possibility of Nixon's visit to China was being discussed in Pakistan, on neutral*

territory, by the decision of Mao Zedong, the so-called ping-pong diplomacy began” (p. 156).

These examples reflect a sharp change in the state of affairs (in the family or politics); the compositional lines are distinguished by “independence,” that is, each of them could become a separate story - a story about the life of a country or a story about personal life. The formation of the “overall picture” occurs in the process of linear perception of the text by the addressee when moving from one fragment to another. A formal indicator of the connection between the events of the three lines are deictics (*suddenly, here, soon*) and other time markers (date, month, year, season, reference to an era known to the addressee/reader, etc.).

Cases of exchange can also include situations with movement from a general view of a social event to events in private life - let's call such a transition ***a detailed exchange of compositional and thematic lines***. B. Uspensky spoke about this as a “bird’s eye view” point of view: “when describing a certain scene with a large number of characters, one is often *given first a general view* of the entire scene at once, that is, a general, summary *description of this scene*, made as *if from a bird’s eye view flight*, and then *the author moves on to the description of the characters*, that is, *he can take more fractional (small) visual positions*; in the same way, this technique can be applied at the end of some description” [Uspensky 1970: 87]. In the scientist’s work, the identification of a “general point of view” (the “bird’s eye” point of view) is associated with the study of the spatial position of the observer, however, we believe that this phenomenon can also be traced in relation to the narrative perspective as a whole. Let us turn to the text: “*Everyone lived in anticipation of war <...> But the people were not very eager to fight, there was no special patriotic enthusiasm <...> And people did not have any hostility towards us, the Kitaruskas. Sometimes, on the contrary, there was sympathy. Here's an example. I already live in a hostel. Quarantine. The year might be 1972, 1973. The quarantine floor is gradually starting to be populated by different people. And a young librarian appears, a little older than us, a little over thirty. A little bit without a king in my head. He once studied Russian and loved to chat in Russian”* (p. 96). In the above example, there is a movement from the general atmosphere

(“*Everyone lived in anticipation of war*”, “*The people were not eager to fight*”) to the life of a small social group (“*kitaruskam*”), and then there is a sharp change of register – from informative to reproductive - and the heroine-narrator gives an example “from the inside”, that is, she changes her temporal position, which is achieved, first of all, by switching to the use of the present historical tense of the verb (*starts to populate/appears*). The use of parcellation and definitions creates the effect of the situation developing before the eyes of the heroine and the reader: so, first we learn that Inna lived in a hostel, then - about what kind of hostel it was; first the librarian appears, and only then additional information about him is introduced - this method of introducing information corresponds to the norm of oral speech.

The gradual transition “historical - social groups - private life” is also observed in the following fragment: “*Rumors about Lin Biao and his failed escape attempt were already leaking, but no one really knew anything. <...> Ferment began among the intelligentsia. Suddenly, all of us, students and teachers, are gathered in the stadium to make an ‘important message.’ They announce the official version of what happened and explain that the fatherland is in danger, therefore, another movement needs to be started. After which a certain military man comes up to me and says: “ ‘Li Inna, come here. It has been decided that you will not participate in the new movement’ ”* (pp. 159-160). In the above fragment, to the linguistic means of “transition” from the informative to the reproductive register, the use of the deictic “suddenly” and indefinite personal sentences is added, the function of which, as we showed in Chapter 2, paragraph 3, is to combine narrative lines: for example, the event of gathering students and reporting the official version of what happened relates to both personal and historical lines. The transmission of someone else's speech (indirect and direct) and the use of the present historical are markers of the emergence of the subject of auditory perception: there is a switch between speech and narrative modes. The speech mode of interpretation is a mode when “there is a speaker and a listener who are connected by the unity of place and time and have a common field of vision; can see each other and each other's gestures, etc.” [Paducheva 2009: 412], “a monologue can be in some respects similar to a dialogue: the addressee can be mental” [Paducheva 2017: 4]. In the narrative mode,

there is no full-fledged speaker “in the creation and interpretation of the text. Even in a first-person narrative, the speaker is inferior, since he does not have the moment of speech in common with the addressee. The speaker as a person is replaced in the narrative by a narrator or character” [Paducheva 2017: 4].

The introduction of a personal memory is a characteristic method of switching between compositional and thematic lines, and if during the actual change such a transition occurs abruptly (among the markers are time indicators), but often without a change of register, then with a detailed change linguistic means appear that allow connecting the lines: “ *Soon at Peking University they began to master the experience of fighting the Kapputists, transferring it from villages to cities, to educational institutions <...> The time of year was warm. Students poured into the streets. And I always remembered May 31st. Classes were still going on at our institute, but no longer very well. My friend and I went to the institute library in the morning - while we were getting there, it was quiet, but when we returned, loudspeakers were already sounding everywhere , and a student appeal was being read out on the central radio channels ” (p. 70-71). Firstly, this fragment traces the previously noted patterns of choice of linguistic means (indefinite personal sentences, present historical, expression of perceptual perception through nominative sentences). Secondly, the transition itself is carried out through the consciousness of the heroine, her personal experience and assessment (“I forever remembered May 31”), which is an indication of the introduction of a “bright event” (V. V. Nurkova). The same transition is observed in the following fragment: “*Finally, the era of Gorbachev has arrived . I will always remember his Vladivostok trip. My mother and I chatted that day and didn't turn on the TV; suddenly the door swings open, my ten-year-old Dima stands on the threshold and asks disapprovingly: “What, you don't want to listen to Gorbachev ?!” ”(p.231). A personal memory, framed by the linguistic means of the reproductive register, is embedded in a consistent narrative about changes in the political life of China and the USSR, and shows how history with its characters “penetrates” people’s lives. Such a memory episode turns out to be important for understanding the changes: “He turned out to be right: Gorbachev's speech featured a Chinese theme, he actually extended a palm**

branch to China. Soon, my mother and I, as Russian scholars, began to be invited to embassy receptions. Of course, everything was much more restrained than it is now” (p. 231). Information about the “Gorbachev speech” is not simply introduced into the text, but is given through the prism of memories of how it was received (that is, in fact, we are talking about the emotional content of an event in political life), and then through a conclusion about the influence of this event on the fate of Inna and her mother.

The inclusion of personal episodes gives emotionality to the events of the historical line. In this case, the following pattern is observed: mention of an event (most often in an informative register) – inclusion of a larger personal episode (reproductive register) – outcome of the event (informative register, in which the assessment and comments of the event “from a distance” become important). The flashback episode about the earthquake is constructed in this way: “*And then, in July, the Tangshan earthquake occurred. Oh, that was scary. It was already dawn. Probably around four in the morning. I slept very soundly. And suddenly I feel that the bed is shaking; Woke up, I decided that it was my husband who was waking me up. I open my eyes and realize that the house is rocking like a ship in a storm. Then suddenly it starts jumping. Throwing on a robe, I jump out into the street. The people are running barefoot, half dressed, wearing whatever they can find; the tremors continue. And even in the following days, when I, a pregnant woman, was better accommodated, I felt that the ground beneath me was shaking. The epicenter was located almost 300 kilometers from Beijing, but was shallow. According to minimum estimates, 230 thousand dead. For three weeks we were not allowed to return to our rooms*” (p. 202). Depicting events using linguistic means of the reproductive register not only “informs” the addressee about a historical fact, but also makes it possible to show the degree of emotional involvement of the heroine in living through this event and remembering it years later. The episode ends with “documentary” information about the consequences of the earthquake, that is, there is a change in register through a change in the time plan (“I am in the past” at a certain moment is replaced by “I am now,” which comments and evaluates both what happened in the following days and the outcome events in general).

The formal grammatical means of such a change of register is a change in the tense of the verb; the stylistic means is documentation, expressed in the use of precise data (“the epicenter is 300 kilometers from Beijing”, “200 thousand dead”), special book vocabulary (“shallow occurrence”, “epicenter”).

The inclusion of personal episodes with a pronounced perception of the subject of perception makes the story in the informative register more dynamic and emotional, and also shows the story “from the inside,” thereby transforming it from an object of image, reflection and evaluation into a process of “internal” living of what is happening “outside.” Even in those episodes where there is no heroine’s “I” marked by deictics, the reader deals with living and comprehending social phenomena: “*China’s backwardness - intellectual, technological, economic - was felt very acutely at that time. <...> There were also problems with food - they were given a kilogram of meat per month, plus you could buy a little minced meat. Eggs - rationed. You go into the store, it’s completely empty, like in Russia at the end of perestroika . The saleswomen are standing there chatting, they have nothing to do. There weren’t even any vegetables. Just hysterical laughter*” (p. 216). The transition from a general judgment about China's backwardness to personal comments occurs through the introduction of different types of one-part sentences: indefinite-personal and impersonal sentences allow us to combine several lines in the narrative (personal and social), and the use of a definite-personal sentence, on the one hand, refers us to the figure of Inna, on the other hand, describes the life of all Chinese. At the end of the above fragment, a personal, expressive judgment of the heroine-narrator herself (“*just hysterical laughter*”) appears . In other words, a gradual transition from an objectively detached narrative to a subjectively evaluative one can be traced.

Thus, *the exchange* in compositional and thematic lines can be traced through changes in the communicative registers of speech and the position of the autobiographical “I” relative to the events depicted, as well as through observation of the methods of logical, grammatical, lexical and stylistic formulation of thoughts. The main tactic is the desire to show historical events in their connection with the destinies of ordinary people: the transition from a description of a “general social event” to a

specific example from the private life of Inna or her family gives the documentary narrative dynamism, emotionality, and reduces the distance between the events described and the addressee, since Inna's "personal" story, shown through her eyes, allows the reader to join in and experience the events along with the heroine-narrator.

3.2 Combination of compositional and thematic lines

In this section we will consider the second type of interaction between compositional and thematic units of a text – *combination*, which involves the introduction of several lines of narration into one text fragment at once, and, as a rule, is not accompanied by a change in the communicative register of speech, which makes it difficult to identify specific linguistic means. However, the text highlights a number of features that allow for the inclusion of different types of memory.

One of these features is the use of indefinite-personal sentences, which "include" in the autobiographical text both a socio-historical line showing what happened in the country as a whole, and personal and/or family lines, the purpose of which is to tell a story about a person's life and his close circle. Thus, indefinite-personal sentences in the text allow us to talk about what happened to my father, who was an important political figure: " *My father was simply accused of being prone to Trotskyism and was summoned to Moscow to repent before the Comintern. <...> Two or three years later he was given the opportunity to work - in closed Chinese party schools. <...> And in 1935, when he was assigned to a permanent job at the publishing house "Association of Foreign Workers in the USSR," he began to intensively court her. <...> (p. 21-23). In such fragments, the text combines two lines: on the one hand, we learn about the peculiarities of political life at the beginning of the 20th century, on the other, about the heroine's father and his acquaintance with his future wife (Inna's mother), which is an important part of the autobiography.*

The text contains a combination of personal and socio-historical lines: "*Shortly before August 18, everyone was warned: get ready to go to Tiananmen Square. It*

doesn't matter what "line" you follow - everyone is told to be. On the 18th, before dawn, buses arrived for us. They took us to the center and told us to line up. There seemed to be nothing unusual: we were taken out like this on any holidays, May 1, October 1 - the day of the founding of the People's Republic of China. They gave everyone a task: you will walk in a column across the square, and you will stand at the indicated place, throw up paper flowers, and provide a beautiful picture" (p. 79-80). The sentence "we were taken out like this on any holiday" is a commentary on the situation and is not directly related to the situation being described (such a connection is made only at the mental level of the heroine-narrator: she compares the situation "now" and "before"). Indefinite-personal sentences in this fragment indicate the actions and orders of people "in power", obligatory for others to carry out, among them Inna herself, who is the subject of auditory perception and conveys what superior people said. The use of deictics requires special comment: instead of the personal pronoun "I", "we" appears, which can be correlated both with a small social group (students) and with the people as a whole, which indicates that the described event affected not only Inna, but also other people. The same parallel inclusion can be traced in many fragments, since the use of indefinite personal sentences is one of the leading linguistic means of representing the memory of the heroine-narrator: "And we were also regularly sent to the village. Just as in the Soviet Union they were exported for potatoes, so in China they were exported for wheat. At first not for long, for a few days, maximum for a week. Then, by 1965, political campaigns began in the countryside: a purge of grassroots organizations. And they began to send us in the status of propaganda units. The first time we spent near Beijing for about two months. This is how my first contact with the China of the majority happened." (p. 60). In the given fragment, the combination of lines occurs through the use of indefinite-personal sentences, as well as through the cognitive activity of the heroine-narrator, who carries out the mental operation of comparing the Soviet Union and China (a sentence with a comparative conjunction *both...and*), and also indicates the role of this episode in her life is "the first contact with China of the majority"). It is worth noting that comparisons of "life in Beijing and life in Harbin", "life in China and life in the USSR", "the atmosphere in China before leaving for the

USSR and after”, “China before the Cultural Revolution and after”, “USSR before perestroika and after” are important focuses of Inna’s narrative, since they are directly related to the internal conflict of her dual world and ethnic self-identification, while such internal reflection in the text is accompanied by the combination of all three compositional and thematic lines. For example, the following episode reflects not only the result of weakening relations between the two countries, but also how the heroine herself experienced social changes: *“In Beijing, I again experienced an unpleasant feeling - as if I was leaving one country and returning to another. Previously, in the Chinese capital there were entire hotel towns inhabited by Soviet people, with their own clubs and film screenings. A small Soviet world, of which I also felt myself a part. And then I go out into the street - no Soviet faces. Empty hotels, empty clubs. And in our house, too, it’s as if the air has been pumped out”* (p. 42-43) .

The comparison between the USSR and China goes even through those episodes in which there is no personal reflection of the heroine-narrator: *“ Mom recalled that when my father was taken to the USSR, on the day of the Red Army, there were not enough funnels, and my dad was taken on foot under escort from Gorky Street to Lubyanka, along Kuznetsky Most. And in Beijing they were transported in passenger cars, no walking ”* (p. 112-113). In this fragment, historical details are conveyed through the mother’s memories, but the very fact of including this memory of the “other” in the narrative line turns out to be associated with the cognitive process of comparison that runs through the entire text, and is a reflection of the internal mental (and not externally eventual) focus in the narrative.

Thus, fragments in which compositional and thematic lines are combined turn out to be as close as possible to “me in the present” or “me telling the story,” since the heroine-storyteller acts not just as a commentator-intermediary between the depicted world and the time of the addressee/reader (for example , when he runs ahead in the narrative, explains the meaning of words or gives information about historical figures and everyday objects), but also as a bearer of an ideological point of view, that is, “a general system of ideological worldview.” The ideological point of view is “the least accessible to formalized research” [Uspensky 1970: 16] and “testifies, first of all, to

some specific attitude of the author to the described object” [Uspensky 1970: 23]. It is worth noting that the heroine-narrator does not give a direct assessment of historical events: *“I am not a political thinker, so I do not give assessments, I do not draw conclusions; I simply observed events from the inside – and took them very close to my heart”* (p. 240). However, with the compositional combination of lines, we are dealing not just with the “perception of events” and depicting them from the inside in the reproductive register, but also with the appearance of the figure “I am in the present,” which, in turn, is the subject of evaluation and the bearer of an ideological point of view.

The text under consideration highlights another way of combining “personal” and “historical” - through special attention to objects and details of the surrounding world, which was noted in the paragraph dedicated to the personal line.

Consider the beginning of the chapter “State Apples”: *“By the time I entered, I already knew a little Spanish: for a whole year Alla and I studied with the Cuban journalist (and former actress) Maria Ofelia. She gave us a bunch of Cuban women's magazines, because, despite the revolutionary impulses, Cuba had not yet been imbued with the spirit of socialist morality and did not deny the right to entertainment”* (p. 57) . The above fragment is a continuation of Inna’s story about her social circle, which included not only her parents and sister, but also representatives from different countries. The heroine-narrator then makes a conclusion about her character: *“They were considered to be a very bourgeois, spoiled group . Although in fact, only I was bourgeois and spoiled ”* (p. 57) . Thus, from the very beginning of the chapter there is a combination of lines: personal (deictics “I” / “we”; the given fragments convey information about the life of the heroine; the figure of a commentator appears who looks at himself from another time plane) and socio-historical (commentary about Cuba ; the speech plan of the heroine-narrator conveys the political trends of the time, for example, through the definitions *“bourgeois spoiled group”, “spirit of socialist morality”, “right to entertainment”*). Then, the subject dominant is included in such a description of the atmosphere of time. The emphasis on objects is accompanied by emotional comments uncharacteristic of the speech plan of the heroine-narrator: *“One*

of the bourgeois crimes accused of students was the party they threw on the occasion of the European New Year. And a long time ago, back in school. They - oh horror! - put up a Christmas tree. And they not only sang Spanish songs, not only danced, but also made coffee. Coffee!!! Nightmare, depravity! And several boys, already in college, ran off campus and ordered noodles at a tavern. What a disgrace. Noodles - in the tavern. They were now ordered to reflect on their depravity and publicly repent. I sat in meetings and quietly thought to myself: 'What will they do to me then if they get to me?' (p. 58). This episode becomes the point of merging of parallel lines: in it we see the irony of the heroine-narrator regarding how small details, everyday objects, can become bourgeois crimes (*Nightmare, depravity! What a shame*): such objects as "Christmas tree" or "coffee" expand to the scale of a social phenomenon, a crime. In the fragment under consideration, the reactive register is turned on, since the remarks "*oh the horror!*", "*Nightmare, depravity!*", "*What a shame*" reflect the emotional reaction of the heroine-narrator at the moment of reproducing the memory. The final touch of this part is Inna's recollection of what she "repented" of: "*I listened to repentance speeches and weighed what I could write and what I would not write for anything. I won't tell you that I drink coffee at home every morning <...> I remembered the time when my mother and I walked through some state garden in a resort area. And there I picked up the fallen apples and allowed myself to eat them. I ate the government apples. That's what I wrote*" (p. 58 - 59). The image of the "state apples" combines three semantic components: the subject (apples), social processes taking place in universities and reflecting general political trends, as well as characteristics of the heroine's inner world and experiences. This technique of combining meanings in one text fragment allows us to focus on this episode: it is no coincidence that the episode is placed at the very beginning of the chapter and is a kind of introduction to it.

In contrast to the personal compositional-thematic line, where memories of the perceived world are transmitted by linguistic means of the reproductive register, when lines are combined, the reactive register is activated, allowing one to monitor the reaction of the autobiographical "I in the present." In addition, such episodes reflect the mental assessment of the heroine-narrator, who not only labels what she saw, but gives

it significance. Let's consider one of the memories of "life with the peasants" in China: *"And there was also one sort of landowner there. Well, I remembered the literary landowners of Leo Tolstoy, Turgenev, in Russian classics. From my grandmother I heard cautious legends about our own landowner family. And here is a living landowner! At the same time Chinese. And practically a beggar. His house was larger than his neighbors, but the land and all other property were expropriated, and everything fell into such desolation that it was simply a nightmare. Complete dirt, wretchedness, disorder. He himself was young, about forty. But so downtrodden and pathetic. And mostly he remained silent - apparently, he didn't know what to say, and what he shouldn't talk about..."* (p.62). The image of the landowner is conveyed through the eyes of the heroine: she describes his appearance and behavior (visual perception), and evaluates his standard of living. We have already talked about the potential of nominative sentences in reproducing the moment "now" (see chapter 2, paragraph 1) : so, despite the use of the past tense and the absence of "I-here-now" dialogues, we can talk about the maximum focus on what the heroine sees, since the reader seems to follow her gaze – this is a marker of the reproductive register. Let us pay attention to the use of elements of subjective promotion: exclamations (*"And here is a living landowner!"*) , introductory words (*"apparently"*) , parcellation (*"At the same time, Chinese. Practically a beggar"*), elements of cognitive assessment (conditional-supposed comparison *"as if landowner"*). The inclusion of elements of subjective assessment may indicate the significance of this memory for the heroine-narrator, which is also explained by the background inclusion of a comparison of the image of the landowner in Russia and China, that is, an implicit line is formed in the structure of the text, which is associated with the internal experience of the situation of cultural and linguistic duality - and the highlighting of this semantic line, as we see, occurs through the points of combination of compositional and thematic lines and the figure of the autobiographical "I in the present." We can say that at this junction the formation of that most difficult to identify "ideological point of view" (B. A. Uspensky) occurs, which is important for understanding the autobiographical narrative, which

reflects not only a person's memories, but also represents the axiological sphere of personality .

Let's consider another memory, including a comparison of two countries through the figure of the autobiographical “me in the present”: *“But on August 18, for some reason, it immediately became clear: we had never been to such parades before. Of course, Tiananmen is not Red Square, and its platform is not a Mausoleum. <...> The first thing that caught my eye: Mao Zedong in military uniform. Starting from the 1930s, he wore a gray, less often a blue, semi-military uniform, but this was still not an army uniform. And now he was dressed in a military style, in a bright green uniform, with a bandage on his sleeve - just like the ones young people wore, with the inscription “Khunweibin”. By the way, the word “Red Guards” in the Soviet newspapers of that time was first translated as “Red Guards”. In fact, the word is associated with the concept of “Red Guard”: in the 1920s, China also had detachments of Red Guards, but, apparently, in Russia they did not want to support such a revolutionary connotation (p. 80) . In the fragment under consideration, there is a combination of an informative register (a commentary on what Mao Zedong wore, as well as on the translation of the word “Red Guards”) and a reproductive one (transmission of the heroine's visual perception) in a story about an important political event in which Inna was a participant. Despite the absence of exclamatory sentences and introductory constructions with the semantics of subjective assessment, as was observed in the previous example, we can talk about the inclusion of a reactive register: for example, in the sentence “Of course, Tiananmen is not your Red Square...” an element of subjective modality is used (the introductory word “of course”), the pronoun “you” includes the addressee/reader in the dialogue, and the comparison of Tiananmen Square with Red Square (and then the parallel with the Red Guards) is included in the previously highlighted line of “inner experience”. The leading role of the subject “I in the present” is also revealed by looking ahead in the timeline: “ *All of Mao's comrades were also in military uniform, with the exception of the second person in the party, Liu Shaoqi, who was in gray civilian clothes and stood quite far from the center . Only later did we learn that shortly before the Red Guards parade, a plenum of the Central Committee was held, which did**

not completely remove Liu Shaoqi, but pushed him far back. That is, both the uniform and the place on the podium were a signal that his political career was ending" (p. 80-81). The reproductive register ("all of Mao's comrades-in-arms were also in military uniform...") is replaced by an informative one, through which the heroine-narrator not only conveys information about the era, but also draws a conclusion about what Liu Shaoqi's gray uniform meant.

Thus, the assessment of the heroine is expressed not only by introductory words, exclamatory sentences, inserted constructions, but also through sentences with comparative and explanatory conjunctions, as well as at the cognitive level of comparisons of both two countries and life in these countries "before and after" important social changes.

A generalization of the above allows us to conclude that *the combination* of compositional and thematic lines consists of using different registers in one text fragment when narrating events in which the heroine and/or her family were directly involved.

The speaker's tactics when combining compositional and thematic lines can be called the desire to explicate the internal reflection of the relative events depicted: such fragments are distinguished by emotionality, evaluativeness, as well as concentration on cognitive activity and internal experience, which allows us to combine all three figures of the "I" of the autobiographical narrative and highlight important points of the heroine-storyteller's value sphere.

3.3 The role of the commentator figure in organizing the information structure of the text

One of the important genre-forming features of the autobiographical narrative is the triple ego-orientation of the autobiographical "I": "I as a subject of speech", "I as an object about which the "I" talks", "I as a subject observing and realizing myself" coexist in the text [Porodin 2006: 58 - 63]. This subjective structure complicates the time plan

of the past and future in the text, and also allows us to identify different plans for assessing the events depicted.

In the documentary story “Russian Hieroglyph” we also find three figures of the autobiographical “I”:

The figure “*I as an object about which “I” talks*” is represented by two hypostases: the subject of action and the subject of perception. *The subject of the action* talks about what is happening from the inside, gives a commentary on an event from a moment in the past (in this case, this figure gets closer and sometimes merges with the figure of the commentator), and conveys the chronology of events. At the grammatical level, it is manifested through the use of deictics (I, we), incomplete sentences (in which there is no need for a subject), verbs (often the perfect form of the past tense when conveying the dynamics and sequence of events), two-part sentences in which the subject of the action is someone either from the heroine’s immediate environment (mother, sister, father, other students, jailer, etc.). *The subject of perception* “photographs” a moment of the past, while the emphasis shifts to objects, their location in space, to what the heroine sees and hears, which is reflected in the use of verbs of sensory/receptive perception, nominative sentences, definitions that depict the details of the objective world to the reader and immersing it “into the frame”, direct speech, quotes that convey perceived words, as well as present tense verbs that depict the event as if at the moment of its living - that is, the appearance of subjects of action and perception at the speech level is formalized by means of the reproductive register, which was discussed earlier in the work.

The manifestation of the figure “I as a subject of speech” is associated with the appearance of a “commentator” who organizes *the thread of the narrative*, documents, gives information of a historical and cultural nature regarding the events taking place, is as close as possible to the reader, that is, evaluates the events from the moment of telling about this event. At the grammatical level, it reveals itself through the use of indefinite-personal sentences, inserted constructions, introductory words (when indicating the source of the message, as well as for organizing thoughts), complex non-union sentences in which the second part is a commentary on the first. At the lexical and

factual level, there is an explicit reference to real historical figures, dates, documents, there is a reference to elements of everyday life or culture with subsequent commentary. So, for example, in the following fragments, the heroine-narrator comments on the cultural features of the 1970s: *“In the mid-1970s, they suddenly gave permission to show films from storerooms in institutions. (All large offices had their own film equipment, equipment and archives of old films, mostly Soviet.) Our institute is no exception”* (p. 180); *“I was more interested in literature in Russian, but there was no samizdat in China: in the late 1970s it was replaced by so-called literature for internal use, which was printed officially, in a typographical way, and distributed behind closed doors, according to lists”* (p. 181). The introduction of such comments can be considered not just as a reproduction of memories, but also as an act of communication with the addressee/reader, since the speaker, anticipating a possible discrepancy in the amount of knowledge of the participants in communication, compensates for them by introducing additional information. Thus, in the next fragment, the heroine-narrator comments on such a phenomenon of Chinese life as *kan* and at the same time looks for an analogy in Russian culture, thereby anticipating possible difficulties in understanding her story: *“In peasant houses there was kan; in the Russian language there is such a borrowed word: in the North this was the name for something like a huge couch, under which a chimney was placed for heating. He occupied half the room, this can. At night people slept on it, and during the day they folded blankets, placed a small table on the kan and ate at it. You had to sit with your shoes off and your legs crossed”* (p. 61).

The speech of the heroine-storyteller as a subject-commentator is framed by means of an informative register, that is, it is aimed primarily at informing the addressee, transferring her own knowledge, replenishing the knowledge of the addressee, not only in the socio-historical line, but also in the personal and family: *“And , saying goodbye, he suddenly stood up, hugged me and asked: “Call Aunt Grana, tell her not to come to us.” (Aunt Granya is my mother’s friend, Agrippina Efimovna, the ex-wife of a Chinese man; by that time they had divorced.)”* (p. 112); *“But although dad really had a bottle of medicine with him (since 1952, after all his political troubles, he*

could not sleep without sleeping pills), there were few pills in the bottle - and there simply could not be more” (p. 113).

Through the figure of the subject-commentator, a prospective and retrospective narrative is organized, that is, running forward and backward: “So it was more familiar to me in prison than it was for her, it was easier to adapt. (But again I’m getting ahead of myself, I can’t resist)” (p. 48); “I didn’t have time to read it, I didn’t consider whose signature it was, I just scribbled something, as if in a dream. And my mother (which I find out many years later) managed to both make out the signature and read the paper” (p. 125); “And then, when I leave prison, I will discover that newspapers continued to be brought in during our forced absence... But I won’t get ahead of myself. I’ll continue about the oddities of the early 1960s.” (p. 45); “We sat in the garden and heard dishes being broken, furniture being broken and thrown out.” Now, in hindsight, it is difficult for me to restore my then logic” (p. 83). In the above fragments, the transition between two forms of the autobiographical “I” is marked by a change in the grammatical tense of the verb: thus, in the speech zone of the “narrating I” verbs of the present and future tense appear, while the event series of the depicted world is conveyed by forms of the past tense. Such a transition may not exist if the situation-comment correlates with the time of the story about the event, and not with the speech plan of the “narrating I”: “Father at least did not object, especially since one of my older sisters is from his third Chinese marriage (before leaving to Russia and met his mother, he managed to get married and divorced several times) also studied in Moscow, graduated from the Institute of Steel and Alloys” (p. 38); “And they took me back the same way they took me to prison. (Alla, as it turned out, had already been sent to Beijing a few hours earlier.)” (p. 141); “Twenty months later (Andropov had already become king) I showed up at the embassy - with a passport and an invitation” (p. 223). In the inserted constructions, time markers are found (“before leaving for Russia”, “a few hours earlier”, “Andropov managed to reign”), which correlate the information entered by the inserted construction with another event in the past - thus, the figure of the commentator helps to build a complex temporal narrative system.

The temporal system of the narration is also organized at the cognitive level of the heroine-narrator, since through her consciousness the comparison and combination of the plan of the past and present occurs: *“But I experienced my duality especially acutely when I entered Beiwai (that was the abbreviated name of the Beijing Institute of Foreign Languages; now it has received university status)”* (p. 47); *“And in Beijing the Russian diaspora was very small, about a thousand people, mostly former emigrants who could not find refuge outside China and eventually accepted Soviet passports. (Soviet specialists were not yet allowed to take their wives and children with them.)”* (p.34); *“Very rarely did celebrations take place at the bride or groom’s home: there were few Beijingers among us. They brought sweets (at that time they were rationed), seeds, ordinary nuts”* (p. 168) ; *And I went to the reception room of the State Council, and they let me in (at that time it was all quite free)”* (p. 175).

In the speech zone of the subject-commentator, an assessment is verbalized (*“Then an order was issued from above (but obviously not from Mao) to lightly squeeze the rebels”* (p. 73); *“A day later (I think) they helped him die”* (p. 11)), as well as processes associated with the direct act of communication (for example, difficulties in translation): *“The “purebred” Russians were called Maozi, which means ‘hairy.’ And ermaozi... I don’t even know how to translate it. Something like descendants of hairy people”* (p. 36).

The analysis of the subject sphere of the text under consideration is complicated by the genre nature of the work, since there is no identity of author, narrator and hero, characteristic of autobiographical narratives. Let us note that it is in the speech zone of the commentator that the figure of the narrator appears, who organizes communication with the reader: *“I subsequently asked my Soviet colleagues: what was most difficult for them to get in those years ? They answered: Bulgakov, Pasternak, Platonov, underground - Solzhenitsyn... And in China they pestered me about Gorky! Fadeev helped me re-read! The current reader may not believe me, but the novels of Vsevolod Kochetov were extremely popular - he was officially transferred to the PRC, he was considered a representative of healthy forces, an enemy of opportunism. I read “What do you want ? “precisely in Chinese”* (p. 178). The appearance of the narrator’s figure

can be assumed in fragments of text conveyed through the generative register, as, for example, at the beginning of the chapter “Mom and Dad”: *“The residents of Studenka dreamed of returning to the pre-revolutionary idyll. But in order for the noblewoman Kishkina and the communist leader Li Lisan to meet and get married, the 20th century was precisely what was needed, which swept away (and re-established) borders, mixed up peoples, and destroyed class barriers”* (p. 17). In the above fragment, an evaluative and generalizing position is traced in relation to the entire history of the story, while the heroine-narrator comments on specific historical events, phenomena of social life, and compares the cultural and political features of life in the two countries.

Let's consider another figure - this is *“I as a subject observing and realizing myself”* [Porodin 2006]. In our work we will call this form of realization of the autobiographical “I” *“subject-observer”*. *The subject-observer* performs the function of assessing himself and his actions from the outside, from the moment now, and correlates with the self-reflective consciousness of the narrator, which helps to reveal to the reader the image of the heroine, her inner experiences, which she does not always speak about directly. Let's look at examples.

Talking about her first trip to China to visit her father, the heroine-narrator gives a comment of a general, associative nature, that is, she looks at the situation as if from the outside (*“It was probably reminiscent of the journey of Chuk and Gek from Gaidar's story”* (p. 25). Fragment- a memory (an incident from a kindergarten) is also described from the perspective of an observer: *“They gave me a fan and taught me to walk “in Chinese”. And I sang a revolutionary song in a ‘counter-revolutionary’ costume. I suspect that it was very funny”* (p. 30) . Then a commentator's figure appears, giving information of a cultural nature: *“By the way, the intelligent Chinese dressed in a European style back then. And the simple Chinese wore shabby clothes. In winter - robes with cotton wool. On their heads were hats with long ears, something like malakhai, but lined cotton wool, not fur. And the Chinese soldiers of those times also had cotton wool uniforms, not wool. And cotton hats, making people very clumsy”* (p. 31). In order to express the point of view on hats (“making people clumsy”), the heroine first needs to be the subject of perception (see these caps), and this fragment is

introduced in the same way as information about the directly perceived world was entered in the reproductive register (nominative sentences, the absence of actional verbs or a verb of mental activity), which indicates that it is not just a “documented” detail, but also a meaningful detail, a fragment of the world that was perceived by the observer and then evaluated.

Thus, in one fragment there is a combination of personal and socio-hysterical lines, as well as zones of different subjects of the autobiographical “I”.

One of the linguistic markers of the observer’s zone are introductory words expressing the emotional assessment of the speaker: *“I didn’t have the chance to experience something like this, thank God. Violence also began among students, but it manifested itself differently”* (p. 87); *“In general, we slipped through. I ran as fast as I could. I think: how is Lyalya ? Did you reach it, did you not reach it ? Fortunately, she got there even before me”* (p.85); *“But still, since the spring of 1967, searches were constantly taking place at our house - fortunately, in my absence”* (p. 107).

The presence of an observer figure (as opposed to a commentator) marks the transfer of information in a reactive register, which emphasizes the special emotional significance of the reproduced fragment for the speaker. This inclusion distinguishes fragments associated with spiritual and intellectual life. For example, the activation of the reactive register when recalling memories of reading newspapers while in prison: *“The events in Czechoslovakia particularly shocked me. The People’s Daily published Zhou Enlai’s speech at a reception at the Romanian embassy. <...> My God, what a tone! The words ‘social-fascism’, ‘social-imperialism’ are heard... The next day, photographs of tanks appeared on the streets of Prague, people trying to stop them...”* (p. 132). When describing the atmosphere of the house: *“In its Chinese way - communist, party! – at home I’m used to communicating with my mother and father, discussing any topics – literary, political, and scientific”* (p. 38).

In addition, memories associated with the opportunity to touch the life and culture of the USSR in those moments when for some reason it was difficult to do so become emotional. Examples of such memories are episodes of finding a textbook on Soviet literature, celebrating the Russian New Year, meeting a Chinese landowner, etc. Thus,

Inna was delighted when she discovered processed cheese “Druzhba” remaining in her bag after other products were taken from it: *“I come home and find that Druzhba processed cheese has fallen into the corner of my bag. But there was no processed cheese even in Beijing - sometimes relatives sent it to us from Moscow. I look - ah! What a blessing. I still remember this taste”* (p. 64). In the above fragment, the reactive register is included in the reproductive register, which makes it possible to convey not only receptive sensations, but also emotional reactions.

Thus, both the subject-commentator and the subject-observer are important figures for the entire narrative: the first figure is most often associated with commentary on historical and social events, the second figure with personal changes. At the syntactic level, the central means of explication of both figures are introductory words of different semantics and inserted constructions, as well as syntactic means with the function of commentary (for example, non-union sentences), definitions with evaluative semantics (*“The story of my intersections with the Red Guards begins with this tragicomic episode. At first, almost harmless”* (p. 85)). In addition, these figures organize communication with the reader, since they provide him with additional information necessary for understanding historical, cultural, social phenomena, as well as the events that took place in Inna’s life. Both the subject-commentator and the subject-observer participate in the formation of the strategy of the entire text, since it includes not only the strategy of the author as the creator of the text, but also the strategy of the narrator giving the interview. The function of the subjects discussed in this paragraph is the introduction of emotional and mental assessment, as well as the transfer of knowledge in order to replenish the knowledge of the addressee: in this case, the information can be either as objective as possible, almost documentary, or based on one’s own conclusions and experience.

Conclusions on the third chapter

Elements of the information structure – compositional and thematic lines - are in constant interaction with each other in the structure of the autobiographical text. The work highlighted two main ways of such interaction – *exchange and combination*, but the role of *the figures of the commentator and observer also turns out to be important*.

The change of compositional and thematic lines represents a transition between text fragments in which the narrative is about historical/social events and episodes of the heroine's personal and family life, while the compositional and thematic lines are independent, and the transition itself most often reflects a sharp change in the state of affairs. The overall picture of what is happening is formed through a linear movement from one text fragment to another. *Exchange* makes the narrative dynamic, emotional; the main *tactic* is the desire to show the experience of history by an individual or group of people: thus, the events of social and political life are presented not just as documented facts, but also as phenomena that influenced people's lives. A special role in the implementation of these tactics is played by *exchange with detail*, which involves a transition from an informative to a reproductive register, a movement from a description of a "general event" to a specific example from private life.

Combination of compositional and thematic lines is a way of organizing information in which compositional and thematic lines are introduced simultaneously in one text fragment. Combination becomes possible through the active use of indefinite-personal sentences, as well as the figure of the heroine-storyteller, who carries out operations of comparison and contrast of various social phenomena and features of the time.

The combination of compositional and thematic lines allows us to highlight fragments that are valuable for the heroine-storyteller, in which both a mental, cognitive and internal, emotional assessment of the events are revealed. With this method of interaction between elements of the information structure, the "narrating self" (subject-commentator) appears. The speaker's *tactics* are to depict the inner life of history and

reflect on the events described. It is this combination that gives the objective, detailed, documentary, somewhat “dry” narration of the heroine-storyteller emotionality and allows us to show the story through the eyes of an individual.

The triple ego-orientation of the autobiographical “I” is a genre-forming feature of the autobiographical narrative: in addition to “I as the object being told about”, “I as the subject of speech” (subject-commentator) and “I as the subject observing and realizing myself” (subject-commentator) appear. observer). Studying the features of the speech plan of the figures of the commentator and observer allows us to highlight the following *tactics* : combining different time plans in the text, which allows the speaker (heroine-storyteller) to present information in volume, compare events in different countries, and run forward and backward in his narration. It is these figures that organize communication with the addressee, since they take into account the amount of knowledge in order to assess the need to introduce additional information (comment).

Based on the results of the analysis of the ways of interaction of elements of the information structure, we will clarify the strategy of the text (it includes both the strategy of the speaker and the strategy of the author, since it is he who selects and organizes the interview material into a single whole): dynamic, maximally objective, close to documentary presentation of successive friend of the events of personal and public life in their close relationship through the depiction of perceptually perceived details of the objective world, the introduction of elements of emotional and mental assessment, dialogues with loved ones, as well as a comparison of facts and events in the history of China and the USSR from different time periods.

CONCLUSION

This study examined the information structure and features of its verbal embodiment in the documentary story by A. N. Arkhangelsky “Russian hieroglyph. The life story of Inna Li, told by herself” (2022).

The work in question can be classified as an autobiographical genre with one caveat – the lack of unity between the author and the hero, which complicates the conceptual apparatus of our research, since it becomes necessary to distinguish between the narrator and the hero-storyteller in the text, to determine the strategies and tactics of the speaker (Inna) and the author of the text, to analyze external composition (it is correlated with the tactics and strategy of the author) and internal, based on the concept of “point of view” (it, in turn, is more correlated with the tactics and strategies of the heroine-storyteller, but does not exclude the role of the author as the organizer of textual material) .

The study of the compositional and informational structures of an autobiographical narrative must be carried out taking into account the peculiarities of speech embodiment in the text of different types of memory (personal, family and collective) and the ways of their interaction. For this purpose, the study proposes a unit of discourse analysis – a compositional-thematic line, which 1) is formed taking into account the event-thematic unity; 2) allows one to detect the spatio-temporal and ideological position of the speaker relative to the depicted world (that is, it takes into account the “point of view”); 3) is distinguished by the uniformity of speech means of depicting the surrounding reality.

The analysis of speech means of compositional and thematic lines was carried out based on the concept of communicative registers by G. A. Zolotova and showed the following features: the choice of register and speech means depends on the speaker’s tactics of presenting events in each of the units under consideration. Thus, when describing directly perceived phenomena, the reproductive register is used, however, in the personal line, the central grammatical means of representation will be nominative

sentences and definitions, and in the socio-historical line, indefinitely personal sentences, in which the position of the topic is occupied by the object disseminator.

The focus on a documentary image is a general tactic of the text, but it is implemented differently in each of the compositional and thematic lines we have identified:

- in the reproductive register of the personal line, it manifests itself as a desire for the most detailed image of the objective world;

- in the family line it turns out to be expressed through dialogues, monologue direct speech and forms of indirect speech, as well as clichés of the autobiography genre (different registers are combined: reproductive, voluntary, reactive, informative);

- in the socio-historical line, documentation is manifested in indicating the sources of information, exact dates, names of political figures, as well as the description and comparison of historical events of different periods (mainly by means of an informative register).

Analysis of the features of information transmission in each of the lines allows us to identify not only the tactics of the speaker (Inna), but also the strategy of the speaker (Inna) - the desire for the most objective, complete presentation of the successive events of personal and social life.

The study of the ways of interaction of compositional and thematic lines in the text made it possible to describe the tactics and strategy of not only the speaker, but also the author, since it was he who carried out the selection and organization of interview materials into a single artistic whole.

Yes, in front of *me* compositional and thematic lines there is a transition from historical/social events to personal ones or vice versa, while a personal fragment is an illustration of what is happening in the life of society as a whole - this method of interaction of elements of the information structure makes the narrative bright, dynamic, captivating the reader's attention, personal oriented.

Combination as a way of interaction of compositional and thematic lines involves the simultaneous narration of events of personal, family, socio-historical lines within one text fragment, while the use of different communicative registers is observed. The

textual tactic when combined is the desire to depict the internal experience of events, their mental and emotional assessment with an externally objective narration.

Observing the features of speech representation of compositional thematic lines and the ways of their interaction is important not only when describing the information structure, but also when analyzing the *internal composition* of the narrative, since it allows us to detect the points of view from which information is presented and track their changes. For example, the events of a personal line are presented through the consciousness of the heroine-narrator, her perception; with the introduction of images of parents in the family line, a division occurs: some events are presented from the words of the parents, others through the vision and interpretation of Inna, and in some cases subjectification occurs, that is, the consciousness of close Others is manifested in the speech of the heroine-narrator and is not always highlighted by formal means. In the socio-historical line, an important role is occupied by the figure of the commentator - the most objective, impartial observer-researcher who provides additional information necessary for understanding the text. If time in the personal line is narrative, then the transition to the socio-historical line is associated with its change to a speech mode - that is, the lines reveal different time points of view. In addition, when compositional lines are changed, detailing is observed, that is, an enlargement of the episode: a change in the spatial point of view occurs (the angle of "coverage" of what the heroine-narrator is talking about changes).

Speaking about the tactics and strategy of the entire text, we must take into account the words of A. N. Arkhangelsky about the purpose of creating the entire trilogy, of which the story under study is a part, - to show the path of real people living a happy life through the tragedies of history.

Thus, the strategy of the text can be called the desire to comprehend the concept of "happiness," however, this comprehension occurs not through the explication of the author's own reflection, but through the depiction of the life of a real person against the background of social, socio-historical changes. The author's strategy consists of the speaker's tactics discussed earlier, as well as an analysis of the features of the external

composition - the formal division of the text into information blocks (chapters, paragraphs, etc.).

In the documentary story we analyzed, the prologue and the last chapter form a compositional frame, since they tell about Inna's two trips to Moscow (one with her mother and sister, the other with her husband), but the impressions from them remain similar: lack of dynamics, changes in life of people. Consequently, a contrast is created between the whirlwind of events that the heroine-narrator experienced (the death of her father, the Chinese Cultural Revolution, imprisonment, etc.) and the frozen life of her small homeland (in the minds of the people of the village of Studenki, the family nest of Inna's mother, attitudes developed over centuries were preserved). Through the comparison of external and internal composition, an important tactic of the text is revealed – the opposition of statics and dynamics: experiencing rapidly changing events, the ability to integrate into this flow, while maintaining the ability to notice details, perceive and feel, experience internally, without giving categorical assessments - this is how one of the possible answers to the question of what makes a person happy against the background of any tragedies of history.

In addition, the final episode was chosen in which Inna discusses the understanding of happiness in Chinese and Russian cultures. This comparison is the final point in the development of the experience of one's own national identity throughout the entire text. Recognizing herself as a part of two cultures at once, the heroine-narrator, however, notes the difference in the understanding of "happiness" in different traditions: in Russian culture it is partly associated with the idea of suffering, while the Chinese have a cult of happiness, material and spiritual. Analysis of the information structure confirms this idea: the heroine-narrator's attention is focused both on external, material life, on its details and changes, and on internal life, reflection on culture and ongoing social changes – however, the text does not contain episodes of self-pity, suffering, condemnation, and information that contains a subjective emotional assessment is conveyed to the speakers carefully, with restraint and, if possible, impartially.

Thus, the model of discourse analysis proposed in the work allows us to consider an autobiographical text with a complex subjective organization both when studying the information structure and when analyzing the composition. The study of the speech embodiment of compositional and thematic lines is one of the important stages in identifying the key points of the speaker's value sphere, and consideration of the methods of interaction of personal, family and collective memory in the text is necessary when determining the tactics and strategies of both the speaker and the author of the text (in the event of a discrepancy between these figures).

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