

МОДЕЛИ РЕЧЕВОГО ПОВЕДЕНИЯ В РАЗЛИЧНЫХ ТИПАХ ДИСКУРСА

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COLLECTIVE MEMORY: ALTERNATIVE WAYS OF REMEMBERING IN BULGARIA

Распад СССР, революции 1989 года и последующий переход от одной социальной системы к другой привели к культурному шоку в странах Восточной и Западной Европы.

Несмотря на большое количество исследований в этой области, постоянное присутствие признаков болезненного прошлого в современной культуре Болгарии еще предстоит оценить. На сегодняшний день поле исторических репрезентаций переходного периода в болгарском кино остается слабо изученным. Данное исследование ставит своей целью восполнить этот пробел, а также сделать современное болгарское кино более «видимым» в европейском контексте.

Today, twenty-five years after the fall of socialism in Eastern Europe, people who have experienced these events and those who learned about them through history books, films and personal stories of the witnesses, face the challenge of heterogeneous interpretations of history.

Each country of the former Eastern bloc finds its own effective interpretation of history, some successfully building their new European identity on it, others – still struggling to come to terms with it. The differences in these interpretations define the focus of remembering, the ideology of processing the past and the agenda of public discussions even now.

As Antoaneta Puncheva, a Bulgarian correspondent for Deutsche Welle, says in an article about a car crash including a very old bus Chavdar:

One crashed bus Chavdar became a sad metaphor for the old habits of socialism. And answered indirectly the question why there is no museum of socialism/communism in Bulgaria. Because its artefacts are still on the move.

Nikolai Vukov also supports this idea, using the terms *unmemorable* and *unforgettable* describing the urge for remembering limited by the inability to conceptualize the past [1].

Nevertheless, the absence of official «places of remembering» does not stop people from searching for their own varied interpretations of history. On the contrary, it may be the case that the absence of governmental interpretations of history is facilitating the emergence of multiple grassroots initiatives that sometimes can be even more effective than the official ones. For example, virtual museums in Bulgaria seem to fulfil the need for alternative remembering institutions. As G. Gospodinov [2], S. Kazalarska [3] and R. Gencheva [4] note, virtual museums in Bulgaria emerge from the narrative tropes of a «lack», «void», «concealment» and «delay».

In her analysis of contemporary Bulgarian virtual museums (or, E-socialism, as she puts it), Gencheva argues that they all can be ascribed to one of the two categories:

totalitarian (accent on terror and victims) or revisionist (focus on material culture) [4, p. 2]. For example, a number of museums are web projects reflecting on the secret police files, crimes of the communist regime and the less known aspects of history of the times before the fall of communism (totalitarian approach): Victims of Communism (an online memorial to the victims of the regime), State Security (or Darzhavna sigurnost, a virtual analogue of the secret police files archive) and 1968bg The Prague Spring (a project aimed at coming to terms with the participation of Bulgarian troops in the events of 1968 in Prague).

The so-called revisionist museums focus mainly on a nostalgic image of the past, exploring the artifacts of the socialist Bulgaria: SocMus (virtual museum of socialist era graphic design in Bulgaria), Museum of Communism (a private collection of photos, propaganda, press from the socialist era), Our Childhood (a virtual collection of personal stories about the socialist past), Memories from People's Republic (also a collection of memories in forms of stories, photos, etc.).

R. Gencheva (2012) notes that all these virtual museums do not contribute to filling the gap between the two opposite ideologies: the nostalgic and the extremely victimizing one. However, through the past few years there have been some attempts to go beyond this bipolar approach to history.

For instance, there are numerous small initiatives presented in forms of blogs and web discussion platforms, that experiment with multiple viewpoints on the historical events. Probably the biggest and most significant one is the project PrehodBG (the TransitionBG), which is a virtual media library and public platform organised by the University of Sofia (St. Kliment Ohridski). Another recent alternative programme of remembering was the 25 Years of Freedom in Bulgaria, celebrating the anniversary of the fall of communism organised by the Sofia Platform organisation, that included a number of poster and photography exhibitions, public history lectures, concerts and films screenings. These initiatives engage with a more critical and dialectic approach to history and memory, creating more public spaces for discussions and debates.

Filmmaking, as well, becomes an alternative form of processing and discussing history in Bulgaria, where cinema has always been a vibrant platform for political and historical debates translated into visual artistic form. A recent revival of Bulgarian cinema coincides with the need of narrating history in a more varied way. The role of cinema in post-communist countries is even more important, as it has always been a form of art accessible to the masses, as well as an indicator of the well-being of the country. In the era of mass production, cinematic representations of historical events not only retain their ideological function, but also take on the role of therapeutic processing of traumatic events. A great number of modern Bulgarian films are about the Transition, and this obsession is a clear sign of the society finally being able to distance itself from the events of the past and reflect on them.

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The collapse of communism in the 80s-90s and the subsequent painful transition from one social system to another contributed to the anxiety and cultural shock both in Eastern and Western European countries.

Even though there have been numerous studies on post-communist legacy in Europe, the constant presence of the traumatic events of the past in contemporary Bulgarian culture is yet to be evaluated. To date, the field of historical representations of the transition in Bulgarian cinema remains relatively unexplored. Current research intends to fill that gap as well as to make contemporary Bulgarian cinema more “visible” in the European context.

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КОММУНИКАТИВНЫЕ ОСОБЕННОСТИ ПУБЛИЧНЫХ ВЫСТУПЛЕНИЙ

Рассматриваются проблемы коммуникативной организации публичных выступлений. Проанализированы различные аспекты и характеристики устного научно-популярного текста, выявлены коммуникативные характеристики устного научного текста, которые являлись типичными для выступлений TED TALK. Анализ показал, что научно-популярный текст не является однородным по своей структуре. Основная задача публичных выступлений – донести до слушателя сообщаемую информацию. Устные научно-популярные тексты имеют ряд характерных черт: логичность, однородность лексического состава, наличие интенций, монологический характер высказываний с элементами диалогизации.

Актуальность данного вопроса подтверждается тем, что изучение лингвистических особенностей устных научно-популярных текстов имеет не только общетеоретическое, но и прикладное значение: например, при обучении иностранному языку.

Теоретической базой нашего исследования послужили работы ученых в области лингвистики (Р. С. Аликаев, Л. Щерба, Л. М. Васильев), теории дискурса и дискурс-анализа (В. И. Карасик, В. Е. Чернявская), стилистики (Л. В. Сретенская, М. Н. Кожина).

Анализ был построен на основе материалов конференций TED TALK, которые являются примером публичных выступлений, ежегодно собирающих самых выдающихся мыслителей и деятелей со всего мира. Для исследования были выбраны 50 выступлений.