
ТІЛТАНУДЫҢ ӨЗЕКТІ МӘСЕЛЕЛЕРІ АКТУАЛЬНЫЕ ПРОБЛЕМЫ ЯЗЫКОЗНАНИЯ ACTUAL PROBLEMS OF LINGUISTICS

DOI 10.31489/2023Ph1/6-14

UDC 81'42

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The Media Poetry of Nikolai Rubtsov in the Internet Poetic Discourse of the 21st Century

This article considers the problems of Internet discourse and media space itself as one of the main characteristics of Internet discourse. The characteristics of media texts, an important product of media space, are analyzed. The necessity of studying media-poetry, which is a synthesis of poetry and various media spaces, is revealed and justified. The author uses the creative work of the famous Russian poet N. Rubtsov as an example. On the basis of the research, the author proves that Nikolai Rubtsov is the most sought-after Russian poet on the Russian-language Internet. The author argues that media-poetry in the XXI century poetic Internet discourse gives the poet's work a postmodern sounding. The urgency of the article lies in the fact that the study of the language of the Internet is in its infancy; so far few works have been devoted to the subject. The study of the Internet language is promising and has a number of aspects which are waiting for their researchers.

Keywords: media poetry, Internet poetic discourse, Nikolai Rubtsov, media space, media text

Introduction

The advent of the Internet in the late 1960s as another communication channel for data transmission, and then as a means of mass communication in the 21st century, led not only to the emergence of the global information environment, but also to the emergence of special virtual worlds, network communities and blogs, network culture and network language serving a segment of social reality, which appeared not so long ago. The Internet became a symbol of our era — the era of the information society and postmodern culture — in its significance and influence on the development of world civilization and scientific and technological progress [1; 164]. This new world of the Internet became so vast, varied, interesting and unpredictable in its development and impact that a number of scholars from a wide range of humanities disciplines begun to study the web.

The properties of Internet language as a specific means of communication were studied, the potential impact of Internet vocabulary on standard language was predicted (Beiron 1984; Crystal 2001, Goroshko 2001, 2005, 2006, Obukhova 2007), the language of Internet communication of informal (“chats”) and formal (“conferences”) nature was described (Herring 1995; Bergelson 1999; Borisova 2005; Kapanadze 2001; Galichkina 2001), classifications of Internet metaphors in different languages are being made (Palmquist 1996; Aidajcic 1999; Vojkunski 2001, Obukhova 2007), and studies of artistic genres originating and existing in the Internet are underway (Popova 2009). Due to the intensive introduction of the computer and the Internet in the life of society, a special kind of discourse — *Internet discourse* — is formed; the sphere of its appearance and dissemination is peculiar — electronic, global, interactive. The specificity of Internet discourse is evident in all areas: there are features of graphic and orthographic, lexical, and grammatical. Inter-

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net discourse is a process of text production in conjunction with pragmatic, socio-cultural, psychological factors, a purposeful social action involving human interaction and mechanisms of their consciousness — cognitive processes. The combination of the two notions — discourse and the Internet — leads to the obvious conclusion that Internet discourse is a special type of communication carried out through the Internet, which is a channel of communication and information exchange between participants in communication.

Materials and Methods

Internet discourse has its own genres in which it implements both general and individual properties characteristic of this type of discourse. A new theory of virtual genre studies has emerged in modern linguistics, which has been insufficiently studied so far and requires further analysis. The problem of Internet discourse genre is complex and multidimensional. To date, there is no single term that defines virtual genre, there is no unified approach to the classification of virtual genres, and there is no unequivocal opinion among scholars regarding the criteria for identifying genres of Internet discourse. As virtual genres have not yet been fully established, they will evolve and change in the light of developments in Internet technology.

One characteristic is its own **media space** (i.e. the space created by electronic means of communication) — an electronic environment in which individuals or their groups and other communities can act together at the same time. They can create a visual and aural environment in this space that influences the real space. There they can, respectively, produce and control the recording and reproduction of and access to images and sound, “media space” is understood as the product of two environments, cultural and social, fulfilling its role in both balancing and internal homeostasis of the system and overcoming it. Media space, in relation to the social environment, provides an opportunity to adapt to it, to achieve its goals, to unite with other actors, to reproduce existing social structures or to produce new ones, to relieve nervous and physical stress. Internet discourse is the totality of texts united by a common theme related to modern information technology [2; 1107].

Media space, in relation to the cultural environment, acts as a place for the storage and production of systems of symbols and norms. As such it is an important regulator of social life. An important product of media space is **media text** (from Latin *media textus* — “means, intermediaries + fabric; weave, connection, combination”) — any text of any media type and genre. The concept of media text emerged in the twentieth century in connection with a certain development of mass communication (media), when the traditional printed text was replaced by new varieties of texts associated with cinema, radio, television, video, Internet, mobile phones, etc. The concept of *media text* is widely used in media education, media criticism and media psychology, where, in particular, the issues of media perception are considered.

Media poetry is seen as a synthesis of poetry and various media spaces created with the help of a range of multimedia technologies, which has become one of the most promising, popular, continuously developing areas of informatics today. *Multimedia technology* is, on the one hand, a set of modern means of audio, television, visual and virtual communication used in the organization, planning and management of various activities. But the term also refers to the creation of a *product* which informs the audience through the introduction and use of new technologies, a collection of images, texts and data, accompanied by sound, video, animation and other visual effects. The most precise wording belongs to Sergey Novoseltsev, one of the pioneers of Russian multimedia: “Multimedia (from Eng. *multimedia* — from Latin *multum* — many and *media, medium* — medium, means) is a complex of hardware and software that allows the user to work in an interactive mode with heterogeneous data (graphics, text, sound, video and animation), organized as a single information environment”.

E. Gorina applies well-known linguistic theories such as textual theory, intertextual theory and hypertext to comprehensively characterize internet discourse. Hypertextual space on the Internet is organized by such parameters as non-linearity, arbitrary system of connection between hypertext elements, equal accessibility of all elements, as well as creolization of texts, which manifests itself in combining verbal and visual components into a structural whole. Technically a hypertext is a series of interconnected texts where individual fragments are linked by a system of links based on a decentralized composition. The result is a kind of networked construction of texts that can be read in any sequence [3; 26]. The Internet can be discussed in terms of discourse both as an information channel that combines many different discourses and as a separate kind of discourse with a set of its own unique characteristics. Thus, E. Raspopina does not talk about Internet discourse, but about the discursive space existing on the Internet, which is a complex semiotic system in the form of texts, images and sounds (audio files and embedded videos) structured to engage users in different types of discourses [4; 44]. This complex discourse suggests a comprehensive approach to analysis.

E. Galichkina has identified the following characteristics of Internet discourse: Electronic messaging, Virtuality, Distance, Indirectness, Permeability (possibility to engage in communication for any user), Hypertextuality, Creolization, Equality of participants, Combination of different types of discourse, Specific ethics.

Results and Discussion

According to our research, creolization is “the combination of the means of different semiotic systems in a complex that meets the condition of textuality”. The means of **creolization** of verbal texts include pictorial components adjacent to the verbal ones that have a significant impact on the interpretation of the text, as well as all the technical aspects of the text design that affect its meaning; methods of creolization, actively used in modern fiction and media texts. The use of the potential of creolized texts allows authors to attract readers' attention, create meaningful statements, and actualize implicit meanings and connotative meanings [5; 43]. Creolized text is of particular importance in mass communication (TV and Internet communication), as it allows for a number of features that are relevant to this type of speech activity. Creolized texts allow the reader's (consumer's) attention to be drawn, maximum information to be conveyed within a small statement, which saves space in print and additional value judgements to be made, etc. The media and communications are becoming the main sphere of application and dissemination of creolized texts (headlines, advertising slogans, SMS, chat rooms and forums). The means of creolization of verbal texts include pictorial components that are adjacent to verbal ones and have a significant impact on the interpretation of the text, as well as all the technical aspects of text design that affect its meaning. These include: font, color, text background (colored or illustrated), and means of spelling, punctuation and word formation, iconic typographic symbols (pictograms, ideograms, etc.), graphic design of verbal text (as a figure, in a column, etc.), kerning, interlinear text.

However, such texts are no less widely used in contemporary fiction. The poetry of Nikolai Rubtsov, for example, features special texts, *videomimes*, and an interpretation of the text by means of videos, the visual perception of which is an important condition for understanding. Alongside verbal means, such texts are structured using color, different types of typeface, symbols, drawings and photographs. Poems can be “seen” and “pictured”, i.e. a video image of the poem can be created.

The author of the *videomime* is the poet Andrei Voznesenski. A videomime is a work that combines poetry and painting, and the drawing is the author's associations based on key moments in the work and personality of each of these poets. Video images can not only be drawn, but can also be created using various computer programmes. A *video image* of a poem can be created, similar to a videomime. Working on video images allows seeing the smallest details, understanding their role in creating the overall picture, relying on associations, interpreting what the author intended, creating your own unique creative work, i.e. to become a co-creator of the poem.

As well as traditional poems, works created in the Internet space and converted into a media or sound product are becoming topical in the 21st century. A **media product** is not only the media as a whole (press, radio, TV), but also its individual components (TV or radio programmes, special editions, articles, series, media websites and mobile applications). Sound design is the process of defining, managing or creating sound effects. It is used in various fields, including film, TV production, theatre, sound recording, live performance and sound art. Media space is dialogic in nature: the author translates his meanings into a media object (film, presentation, websites); the media object (or product) activates the meaning space.

Important features of contemporary *Internet poetic discourse* are *the incorporation of visual or sound aspects into the semiotic structure of the text, as well as the transformation of the function of the word in the poetic text*. There is a shift in emphasis from the information center, which used to be *the word in a lyrical text, to the visual image, the video sequences, and the complex computer tools, through which the boundaries of poetry are expanded and the author's possibilities are increased*. The idea that 21st century poetic discourse is in a superposition relation with intermedial discourse, i.e. that the two types of discourse overlap, is then quite convincing. The genres of intermedial discourse exist at the intersection of mostly poetry, painting, music, film, graphics, and dance, resulting in a multilevel reading of the poetic text.

Media poetry is seen as a synthesis of poetry and various media spaces created through a range of multimedia technologies, which has become one of the most promising, popular, continuously developing areas of informatics today. *Multimedia technology* is, on the one hand, a set of modern means of audio, television, visual and virtual communication used in the organization, planning and management of various activities. However, the term also refers to the creation of a *product* that informs an audience through the introduction and use of new technologies, a set of images, texts and data accompanied by sound, video, animation and

other visual effects. Media poetry is also referred to as poeponics, poetic video, video poetry, video-visual poetry or film poetry, depending on the length and content of the video and the technology used. Media poetry is seen as a synthesis of poetry and various media spaces created with a range of multimedia technologies. The most popular genres of poetic and intermedial types of discourse are video poetry and sound poetry [6; 128]. The sound poets define sound as anything that can be perceived by the ear (from specific vocal modulations to the roar of motors, from fragments of musical phrases to computer-generated combinations).

Iconicity plays a fundamental role in media poetry as a genre of intermedial poetic discourse because, as D. Datsko quite rightly notes, “the visual object included in the text transforms an ordinary lyrical text into a creolized or iconotext that directs the reader's attention in various ways” [6; 128], and “the fusion of literature and painting in one work leads to a qualitative change in the reading of the text, which starts to be seen as a picture” [7; 167].

Media poetry is a synthesis of poetry and various media spaces created through a range of multimedia technologies. Media poetry today is a rather bold trend, as it hides an important point behind it in the first place — the destruction of the author's paradigm of traditional poetry.

Particularly, within media poetry it is possible to talk not only about the symbiosis of poetry and visuals (video poetry), but also poetry and sounds (sound poetry), poetry and animation (flash poetry), poetry and computer/internet media (three-dimensional poetry, 4B-poetry), poetry and spatial dimensions (holographic poetry), poetry and biology (biopoetry), poetry and social media (social network poetry, Twitter poetry, Instagram poetry), etc. It should be taken into account that the verbal component and the visual/musical/holographic one interact closely in the poems, so it is impossible to interpret the plot without taking into account all the components, as the author's intention is fully revealed only through the interconnection of words, images and music.

One of the most famous genres of media poetry is video poetry. As M. Vdovik points out, video poetry is “an art form that organically combines artistic visuals and poetic text, explicit or degenerate, represented graphically or recited” [8]. This phenomenon has common features with the short film and music video, but unlike these genres, in video poetry *the visual sequence is not predominant, but brings additional meaning*.

As mentioned above, Internet discourse is the totality of texts united by a common theme, created by modern information technology. It can be said with certainty that N. Rubtsov's creative work is present in all of its components of media space (there is no mobile application yet). These are radio and television broadcasts of both national and regional programmes and broadcasting networks, special editions, articles, serials, Internet sites, and media outlets.

The name of Nikolai Mikhailovich Rubtsov and his creative work is present in the media space on different hosting and search engines, in social networks Vkontakte and Facebook, on different platforms: both on public and group pages, and on personal pages. There are different internet sites, websites, blogs and forums, dedicated to the poet, there are Internet actions “Russia reads Rubtsov” and open reading actions “Read Rubtsov”.

YouTube, the most popular video hosting service and the second most visited website in the world, offers a great variety of media products: fiction, documentary, author, amateur, films about Nikolai Rubtsov, videos with the poet's voice reading poetry or singing songs, concert films with songs to his poetry, videos with poems and songs to his poems, melodeclamations, video presentations for lessons on the Russian poet's work and other media products.

The number of views/searches for the name *Nikolai Rubtsov* on YouTube is 22 million results (27.01.2021), on Yandex — for the query *Nikolai Rubtsov* found 700 thousand results, of which 64 thousand hits per month, *Nikolai Rubtsov poetry* found 4 million results, 446 hits per month, *Nikolai Rubtsov creativity* found 4 million results, 1 459 hits per month. One of the most important media products on Rubtsov's work is film. In technological terms, a film is a set of moving images (montage frames) connected by a single storyline.

Feature Films:

1) “*The Summer of Buckthorn*” — release date in the Russian Federation — 15 November 2018 (Country: Russia; Distributor: Paradise; Director: Viktor Alferov; Genre: Biography, Drama). The film is about the life and death of the great Soviet playwright Alexander Vampilov. One of the main roles — that of Nikolai Rubtsov is played by Sergei Kaplunov. The film features poems by N. Rubtsov — *I will die in the Baptismal frosts*, and *On the Edge of the Day / Cosmonauts of the Soviet Earth*. The first trailer of the film “*The Summer of Buckthorn*”, placed on YouTube on 26 October 2018 has 55,764 views and 71 comments. The film “*The Summer of Buckthorn*” uploaded to YouTube on 17 April 2020 has, unfortunately, 233 views

and no comments. Unfortunately, at the end of the film it is not noted that poems by Nikolai Rubtsov were played, although the musical fragments played and their authors are noted.

2) The soundtracks in many feature films are comprised of songs to the poet's lyrics. The feature film "Diamonds for Mary" (1975) features songs on the lyrics of Nikolai Rubtsov: *In the Gornitsa*, music — Flyarkovski, performed by Alexei Voskresenski, *Moroshka* A. Flyarkovski, performed by Zhanna Goroshchenya; in the movie "Sunday Night" 1977 — *In a moment of sad music*; Vocal group "Pesnyary" in "To Whom the Singing Kenar Has Flown In" 1980 — *The Leaves Are Flying Off the Poplars*, composer Kirill Molchanov — Rubtsov; in "Dame Tango" 1983 — *Cranes*. Vladimir Ivashov in the film "Quays" 1987 — *Childhood* — E. Doga, N. Rubtsov; *I'm all covered in grease* — E. Doga, N. Rubtsov; *To swim, to swim, to swim...* — E. Doga, N. Rubtsov, performed by Leonid Serebrennikov.

Short documentaries:

1) *Poet Nikolai Rubtsov* uploaded to YouTube on 18 January 2013, has 7,289 views. This film is about the life and creative destiny of the classic of Russian poetry of the twentieth century. Especially the childhood years of the poet are reflected in detail. The film features *Rubtsov's voice* and his poems. Sergei Bagrov (writer), Larisa Baranova-Gonchenko (literary critic), Vyacheslav Belkov (journalist, researcher at the Vologda Museum Reserve), Vasily Belov (writer), Valery Ganichev (poet), Gleb Gorbovsky (poet), Evgeny Yevtushenko (poet), Vladimir Kostrov (poet), Vladimir Krupin (writer), Stanislav Kuniaev (poet), Valentin Rasputin (prose writer), etc. At minute 34. 28 *I'll bounce around... reads the poet*. 36.45. — *I fear, I fear — Fatherland and will, stay, my deity Russia*. 37.56 — Actor Plotnikov perfectly recites Rubtsov's poetry and leads the film very professionally. 38.17 — *The fire in the soul does not sleep, a birch tree stands near the chapel like an old Russia* 39.48. At 40.22 minutes, *My Silent Homeland* is played, at 41.34 a portrait of the poet is shown, and at 48.46 the song *The Star of the Fields*, performed by Bulat Okudzhava, is played. This is a rare film in artistic conception, a talented film about the marvellous poet that incorporates melodic declamations and video poetry. The commentary, which forms part of the internet discourse, calls the film a masterpiece.

2) Kultura TV's film *The Star of the Fields. Nikolai Rubtsov / Biblical story* / uploaded to YouTube on 5 September 2018, has 8,778 views. The great artists' reference to the Bible has never ended with just an illustration of this or that plot of the Eternal Book. It has always involved personal reflection. "The Star of the Fields" is undoubtedly the biblical subject of Nikolai Rubtsov. The artist chose a biblical story to tell about himself, about his time, in order to grasp the meaning of what was happening more deeply. The film "The Star of the Fields" — Nikolai Rubtsov, the programme "Biblical story" on TV channel Kultura is an attempt to connect "beautiful disparate parts of life and work of Nikolai Rubtsov, to tell about his fate". The author and presenter of the programme is Dmitry Mendeleev, a journalist who specializes in Christian themes.

3) A film about N. Rubtsov *Till the end, till the silent cross...* The film by Maxim, Rudolf and Olga Ushanov about poet Nikolai Rubtsov uploaded on YouTube on December 22, 2012 has 11,265 views. The film features songs to the poetry of Nikolai Rubtsov, performed by Tatiana Petrova, Alexander Mikhailov, Alexander Podbolotov, Alexander Morozov. The film has a hashtag: #nikolairubtsov #рубцов #поэт (the hashtag is #; the # sign is placed before the word; instead of spaces the underscore _ is used; the language may be different, as well as the word itself; the more popular the hashtag, the more views the post will get). Hashtags and keywords, help in searching for all social media posts on a particular topic.

4) The film *Nikolai Rubtsov. The Enigma of World Creation*. Rubtsov reads his poetry at 6.34 minutes, posted on 27 January, has 201330.528 views.

5) The film in 5 parts *Nikolai Rubtsov "In the footsteps of bygone times"* part 1 — 1.205 views, April 1, 2012. A film by Moldovan filmmakers about the great Russian poet Nikolai Rubtsov. Director and producer — Constantin Munteanu. Producer and composer — Yuriy Sadovnik. Operator — Alexei Provatorov. Backstage voice — Konstantin Munteanu. Songs to Rubtsov's verses are performed: *The Sparrow* — composer — Yuriy Sadovnik; *My Silent Homeland, Fatherland and Will, The Road, The Dispute of Harmonets* — Vasiliy Belov. Part 5 — the Romanian Ciprian Porumbescu's Ballad for violin and orchestra op. 29 by Ciprian Porumbescu is one of his most famous works, performed by Serghei Lunkevici. Published in 1880, it is one of the very few 19th-century Romanian works still popular today, incorporating doinas, balads and romances in a romantic, expressive instrumental sound of high lyricism.

6) 14 documentaries by different authors and teams, the newest being Oleg Lagutkin's film *N.M. Rubtsov. On the Right Bank...* – January 18, 2021, 268 views. The film is created to the 85th anniversary

sary of the birth (January 3, 1936) and the 50th anniversary of the death (January 19, 1971) of the outstanding Russian poet Nikolai Mikhailovich Rubtsov. Film director and author of songs to lyrics by N. Rubtsov — Oleg Lagutkin (Moscow). The film stars: K. Kedrov — poet, literary critic, professor of M. Gorky Literature Institute; A. Mikhailov — Honoured Artist of Russia, teacher, director. The second part of the film features a text by the Russian classic, the writer Viktor Petrovich Astafyev.

7) The concert film *About Time and Myself. Nikolai Rubtsov* (1986) posted on YouTube on 4 March 2019 has 3,425 views. The film features poems by Nikolai Rubtsov and songs to his poems performed by Georgy Nazarenko, an artist of the Ermolova Theatre (G. Nazarenko — songwriter on lyrics by N. Rubtsov). This is a film of the chief editorial office of the literary and dramatic programmes of Soviet television. Script writer — Andrey Tyupkin. Director — Margarita Tyupkina. Operator — Yury Nazarov.

The phenomenon of Nikolai Rubtsov's poetry in the 1960s and 1970s was a great joy for the Russian soul. Many loud, ostensibly civil poems were written in the Soviet years, but there was no poetry in them. Poetry, like grass, was breaking through a thick layer of asphalt, or maybe even concrete — it was the quiet lyric poets, who were not really “quiet” at all, who spoke with their own, that is, truly poetic voice. They just were not aimed on stage, on stadium, where it is necessary to shout, vituperate — first of all they were natural, deepened in spiritual life of person and people. Nikolai Rubtsov followed this path. He became the poet who definitively and clearly put Russian poetry back on its eternal path. It was Nikolay Rubtsov who made us all understand that both love and life are not empty, that the true triumph of poetry in Russia is to reach the luminous heights of the Russian gods of poetry — Pushkin, Lermontov, Tyutchev, Fet... 9,637 views on 25 January 2019, Vladimir Nesterov 31 comments.

According to Wikipedia, video poetry appears as a borderline trend, bordering on the classic short film, music video, as well as directly on the poetic text. Moreover, the video sequences used in video poetry always carry an additional semantic load on a par with the texts used:

- **cartoons or flash poetry:** “About a hare” and “The Goat” based on poems by N. Rubtsov. Last cartoon as an audiobook for learning English ENG SUB Russian literature 1.288 views on June 24, 2017;

- **music videos:** Alexey Pokrovsky, 10 songs to lyrics by Nikolai Rubtsov: https://www.youtube.com/watch?v=Qnwc8CJ6iOA&ab_channel=%D0%93%D0%BE%D0%BB%D0%B E%D;

- **video:** Alexander Gamy presents a biography of the poet *Nikolai Rubtsov 1836-1971* and a romance to his poem “Green Flowers” from the series “Club to 40”: <https://www.youtube.com/playlist?list...>, about Russian poets who did not live to 40 years old. The music for the romance and accompaniment is by Tatiana Velikodvorskaya. The romance is performed by Alexander Gamy. The video features music by Anatoly Lyadov and pictures by Boris Shcherbakov. 7.740 views on November 1, 2011 *Nikolai Rubtsov — Above the eternal rest*: https://www.youtube.com/watch?v=ltvIFx7duEQ&ab_channel=VladSmoker. A. Korshunov — recording from the record “Nikolai Rubtsov. Verses and songs” (vinyl). The music of Georgy Sviridov is used in the video, as well as landscapes by Isaac Levitan;

- **songs:** A special place on the Internet is occupied by songs to the lyrics of Nikolai M. Rubtsov. There are about 245 Rubtsov's poems, set to music by different composers. And under each poem can be compiled a list of composers from 3 to 10, who wrote each his own music to the poem, not counting the amateur authors. “The Farewell Song” sung by Nikolai Rubtsov himself can be found in the video *Singing Nikolai Rubtsov. “Farewell Song”* — 13,197 views, the video was posted on January 14, 2016. A recording of his voice can be found on the website (velykoross.ru), under “Our heritage”.

Nikolai Rubtsov's poetic works became songs first heard in the 1980s and 1990s. Composers Valery Gavrilin, Vadim Salmanov, Alexander Morozov and others held Rubtsov's poetry in high regard. The great Russian composer Georgy Sviridov's book “Music as Destiny” (Moscow: Molodaya Gvardiya, 2017), many pages of which are dedicated to Nikolai Rubtsov. Sviridov's favourite poets for many years were Esenin and Blok, and then he placed Nikolai Rubtsov in this illustrious line. Here are a few quotes from Sviridov's book: “There are words of amazing beauty (such as Rubtsov) — they are music itself. They don't need music, or you need a primitive to bring them to music, which will convey the beauty of these words”; “Nikolai Rubtsov is the quiet voice of a great people, hidden, deep, hidden”. In the title page of the book of Rubtsov's poems handwritten by Sviridov: “This poetry should be sacred to us! They may say: Rubtsov is not Pushkin, not Blok... It doesn't matter! What he is — he's the only one. There is no other!”. It must be said that Sviridov turned to Rubtsov's poems several times in his compositional work. He composed the musical poem “The Golden Dream (from Nikolai Rubtsov)”. The composer lists his creative plans in one of his notebooks in the following order — Prayers, Rubtsov, Klyuyev, Blok, Pushkin...

Songs to Rubtsov's lyrics can be found in the repertoires of Pugacheva and Rotaru, Gradsky and Pelageya, Saltykov and Barykin, Dmitry Malikov and Tatiana Petrova, Polina Gagarina and Hieromonk Photiy, in the programmes of various television competitions. The song “Moroshka” on verses by N. Rubtsov was represented by A. Lobozov. Andrey Petrov also wrote music to the poem “Moroshka”, but, in our opinion, A. Lobzov's version is more successful: <https://youtu.be/ROts4JsWz44>

“**The autumn song**”, only without the red-letter verse, was sung by Sergey Krylov. The music was composed by the composer Alexei Karelin. Gintare Jautakaite sang “*There's a light in my house*” (composer Aleksandr Morozov) at the “Song-81” contest. This song was used by Aleksei Voskresenski in the film “Diamonds for Mary” in 1975. In 1976 the verse “The Star of the Fields” was set to music. The composition was performed by Alexander Gradsky (album “The Star of the Fields”). This romance is also heard in the film “Nikolay Rubtsov. Poet” (2006). The popular Leningrad band “Forum” also introduced a song to the poet's lyrics, “**Leaves Have Flown Away**”, into their repertoire. The composition of the same name was included on the album “The White Night”, released in the mid-1980s. In the epoch of Internet development, I was surprised to find out that the song “Leaves Have Flown Away from the Poplars” was performed by Saltykov and Alexey Pokrovskiy besides “Forum” and Rotaru. It was obviously shot at the beginning of 1980s or the end of 1970s, Alexander Podbolotov sings “Leaves Have Flown Away”.

In the 2000s, the poetry of Nikolai Rubtsov made a comeback: the song “*The cloudberry blossoms on the moor*” was sung by Tatiana Bulanova, and the band “Kalevala” introduced into their repertoire a composition based on the poem “*They came over*”. *The cranes* were sung by Vladimir Ivashov, *Soulful* by Alexander Sukhanov, *Leaves Have Flown Away from the Poplars* by Natalya Priezzheva.

The song “My Silent Motherland” to lyrics by Rubtsov, posted on July 22, 2020, has 2.447 views, music by V. Zakharchenko, performed by the soloist of the Kuban Cossack Choir, Honored Artist of the Republic of Crimea — Ivan Nemchenko. The song recorded from the film concert of the Kuban Cossack Choir “The Cossacks of the Russian Empire” at the State Kremlin Palace (2016).

The song “My Silent Motherland” to lyrics by Rubtsov, to music by Y. Smirnov, performed by the trio “Relikt”, and has 33.658 views. Alexander Janek's music video was uploaded to the Internet on October 22, 2015. This song is performed by the inimitable Maxim Troshin, Valery Malyshev and Alexander Podbolotov. Performed by Honored Artist of the Soviet Union Alexander Mikhailov — *My Silent Motherland* has 218,079 views and 81 comments.

The song “In my upper room is bright” is performed in the Internet space by the “Theatre Quartet” (Tbilisi) and the ensemble “Antari Pomorya” (Arkhangelsk), Trio “Relikt”, Pelageya, Polina Gagarina, and Gintare Jautakaite (<https://youtu.be/2NDA17jBEMA>).

The concert in memory of the poet Nikolai Rubtsov, which took place on 26 October 2011, can be viewed online. The composer Alexander Morozov wrote the compositions. Also posted a lot of amateur videos: *Songs and romances to the verses by Nikolai Rubtsov, Part I*: 1. Venus. Ulyana 2. Star of the Fields. Elena Nikitina 3. Snow has fallen. A. and E. Mikhailov 4. In the upper room. Tatiana Stukalova 5. Bouquet. Alexey Goman 6. Wind sobbed like a child. Alexander Morozov 7. Unintentionally carried away. Valery Pak 8. The leaves have flown away. Vladimir Moskvin 9. Sleeplessness. Vladimir Moskvin 10. The beautiful blue sky. Valery Chechet. *Songs and romances to the verses by Nikolai Rubtsov, Part III* was posted on June 8, 2020 and has 371 views. The collection uses mp3 songs, photo and video materials from the open access on the Internet and all rights belong to their authors. *Songs on verses by N. Rubtsov, Part III*: 1. Hello, Russia. Elena Nikitina 2. Kind Filia. Elena Nikitina 3. About the hare. Elena Nikitina 4. Don't shed a tear... Galina and Boris Vaykhansky 5. At the rotten forest hut... Valeriy Chechet 6. Farewell. Valery Chechet 7. In memory of mother. Boris Lazarev 8. Dedication to a friend. Alexandra Kolotiy 9. Far Away. Valeriy Belyanin 10. Silent my motherland Alexander Podbolotov (guitar). *Songs and romances by A. Morozov to lyrics by Nikolai Rubtsov* has 39.912 views.

Many bards perform songs to his lyrics. Among them are: Alexander Lepekhin — To swim (A. Lepekhin — N. Rubtsov), Margo Ensemble — To swim (lyrics N. Rubtsov, mus. O. Susyura), Vladimir Gromov — To swim, to swim (N. Rubtsov — V. Gromov), Vladimir Sergeev — To swim... (lyrics by N. Rubtsov, music by V. Sergeyev), Sergey Krul — To swim, to swim (N. Rubtsov — S. Krul), Tatiana Petrova — To swim, to swim, to swim (music by K. Akimova), Trio Relikt — In the hot mist of the day (A. Podbolotov — N. Rubtsov).

The site www.rubcow.ru is the most comprehensive, in-depth, created in 2006, and includes a lot of information necessary to popularize the work of N. Rubtsov. The site has a new interface, the number of visits is sampled for five months. In 2015 the site was accessed from 73 countries, with Ukraine and Belarus in the

lead. The Czech Republic, Greece, Kyrgyzstan, Serbia, Peru, Philippines, Finland, South Korea, Saudi Arabia, Sweden, Venezuela, Georgia, Switzerland, Turkmenistan, Australia, Portugal, Tunisia, Montenegro and others each had one or two visits (a total of 45 countries).

The Izba Reader's Club website is also popular <https://www.chitalnya.ru/work/1534711/> and the “Russia Reads Rubtsov” blog, which has the following structure: About the poet Nikolai Rubtsov; Regulation on the campaign; Application for participation; Contest works; Instructions for work on the blog; Contacts; Open reading campaign “Read Rubtsov”; Participants of the campaign “Read Rubtsov”; Internet voting; Jury; Results.

The blog continues to publish materials relating to the life and work of Nikolai Rubtsov through various promotions. Google account (to become a co-author of the blog “Russia Reads Rubtsov”, you need to log in to Blogger with a Google account. All-Russian campaign “Russia reads Rubtsov”, dedicated to the 80th anniversary of N. Rubtsov was held. The Department of Culture and Tourism of the Vologda Oblast and the Vologda Regional Universal Scientific Library also promote the works of their countryman: <http://rubzov2016.blogspot.com/p/normal-0-false-false-false-ru-x-none-x.html>.

Conclusion

In the social networks V Kontakte and Facebook, on various platforms: public and group pages, as well as personal ones, there are publications devoted to Rubtsov. The personal pages of Leonid Veresov, Galina Martuyukova, Alexei Novoselov, Alexei Novikov, and Marina Kosheleva deserve mention.

It is fair to say that Nikolai Rubtsov is the most popular Russian poet on the Russian-language Internet and Google. To compare, here are just 2 figures — 417.457 views for N. Rubtsov, 166.578 for S. Esenin. Though Rubtsov is a traditional poet, media poetry in the XXI century poetic Internet discourse gives his art a postmodern sounding. The study of the Internet language is still at the initial stage, the study of the Internet language is promising, has a number of aspects which are waiting for their researchers.

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Л. Беженару

XXI ғасырдағы поэтикалық интернет-дискурстағы Николай Рубцовтың медиапоэзиясы

Мақалада интернет-дискурстың негізгі сипаттамаларының бірі ретінде интернет-дискурстың мәселелері және медиа кеңістігі қарастырылған. Медиа кеңістіктің маңызды өнімі — медиа мәтіндерге тән ерекшеліктер талданған. Поэзия мен әртүрлі медиа кеңістіктердің синтезі болып табылатын медиапоэзияны қарастыру және зерттеу қажеттілігі анықталған және тұжырымдалған. Автор мысал ретінде әйгілі орыс ақыны Н. Рубцовтың шығармашыларын алған. Зерттеудің нәтижесінде орыс тілді интернетте Николай Рубцовтың ең танымал орыс ақыны екені дәлелденген. Сонымен қатар XXI ғасырдағы поэтикалық интернет-дискурстағы медиапоэзия ақынның шығармашылығына постмодерндік сезіледі

деп мәлімдейді. Мақаланың өзектілігі мынада: Интернет тілін зерттеу бастапқы кезеңде, қазіргі уақытта бұл тақырыпқа аздаған еңбектер арналған. Интернет тілін зерттеудің болашағы зор, зерттеушілерді күтіп тұрған бірқатар аспектілер бар.

Кілт сөздер: медиапоэзия, поэтикалық интернет-дискурс, Николай Рубцов, медиа кеңістік, медиа мәтін.

Л. Беженару

Медиапоэзия Николая Рубцова в поэтическом интернет-дискурсе XXI века

В статье рассмотрены проблемы интернет-дискурса и собственно медиапространство, как одна из основных характеристик интернет-дискурса. Проанализированы характерные особенности медиатекстов — важного продукта медиапространства. Выявлена и обоснована необходимость рассмотрения и изучения медиапоэзии, представляющей собой синтез поэзии и различных медиапространств. В качестве примера автор статьи использует творчество знаменитого русского поэта Н. Рубцова. На основе проведенного исследования автор доказывает, что в русскоязычном Интернете Николай Рубцов является самым востребованным русским поэтом. Кроме того, он утверждает, что медиапоэзия в поэтическом интернет-дискурсе XXI века придает творчеству поэта постмодернистское звучание. Актуальность статьи заключается в том, что исследование языка Интернета находится на начальной стадии, то есть в настоящее время данной теме посвящено небольшое количество работ. Изучение языка Интернета перспективно, имеет целый ряд аспектов, которые ждут своих исследователей.

Ключевые слова: медиапоэзия, поэтический интернет-дискурс, Николай Рубцов, медиапространство, медиатекст.

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