

Ethno-Cultural Code as a Value-Semantic Dominant of the Supply Chain Management in Media Industry

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Abstract- The present article is devoted to the actual problem of identifying supply chain management position in real mass media discourses, as well as the question of determining intra-linguistic and extra-linguistic sources of the synergistic binomial of ethno-linguistic culture. This article examines the cultural code, which is the key to understanding ethno-culture, including the unique value-semantic topics of the people's living space, determining the dominant principles of the world perception. The purpose of the article is to analyze representation of the ethno-cultural code in the artistic and mass media discourses. The methodological basis of the research is interpretation of culture as a semiotic space. Used copyright methods include value-semantic and lingvo-suggestive. The article presents results of the study of cultural code as a value-semantic dominant of artistic and mass media texts through a communicative and pragmatic analysis of multi-genre texts for disclosure of features of mentality in a cultural code. The authors come to the conclusion that in the semantic structure of a word it is necessary to single out a special component, "cultural meaning", which is formed not by a simple set of individual words, but in text space based on their interaction. The value-sense space created by the cultural code is the basis of entire ethnic community, and deconstruction of the value-sense dominant destroys it.

Key words- ethno-culture, supply chain management, mass media discourse, artistic discourse, cognitive-cultural metaphor.

1. Introduction

The problem of the cultural code is of interest to a wide range of researchers (linguists, cultural studies, historians, philosophers, etc.), since the cultural code is key to understanding the ethno-culture, the unique value-semantic topics of the people's living space, which determine the dominant principles of world perception. Challenges of modernizing the scientific process in science determine the relevance of studying the

code of ethno-culture as the dominant principle of anthropocentrism in any branch of humanitarian knowledge. In the framework of philological direction, the initial methodological guidelines are implemented by the following vectors: the first vector is linguo-cognitive; the second is the linguistic-culturological, the third is the linguistic-discourselogical and linguo-pragmatic. The named directions allow to apply the concept of code as a set of rules or restrictions ensuring communicative functioning of the language system. Historical and philological approach to understanding the essence of cultural code outlined by M. Foucault, an outstanding French cultural theorist, historian and philosopher of the twentieth century. The codes, in M. Foucault's understanding, are relations in the world of things, which are described in a figurative and metaphorical form, such as relations of place, contact, sympathy, similarity, etc. In his opinion, "the fundamental codes of any culture that govern language, determine for each person the empirical orders with which he will deal and in which he will be oriented" [1]. At present, the idea that a culture code can be seen at any global stage of civilization: at the pre-writing, written and screen culture is quite justified. The main cultural code is universal, it works in any cultural type and in any historical time. It is self-sufficient for the formation and preservation of Russian culture. The hypothesis of the study is the assumption that the culture of a certain epoch produces the main cultural code, which is open to change, to the self-generation of new cultural codes, to the appearance of secondary ones - according to their connection with the structures of social codes. The nature of the cultural code of any nation, including Russian, lies in the fact that it is formed gradually, over long periods of history and only in the process of life activity of the whole nation.

1.1. Objectives of the study:

1. To determine the essence of the concepts of "ethno-culture", "cultural code", "linguo-culture".
2. Develop a methodological basis for the study of cultural code, which is formed through interaction of cultural components in the semantic structure of the word.
3. To identify the intra-linguistic and extra-linguistic sources of the synergistic binomial of ethno-linguistic culture based on the analysis of artistic and mass media texts.
4. To establish the constructive and destructive factors influencing the value-sense field of the ethnic community.

2. Methodology

The methods used in the linguistic-cultural research of the text derive from obligatory elements of the developed theory, which are effective for the establishment of such a new science as the ethno-linguistic culturology of multi-genre texts. The methodological basis of the present research is interpretation of culture as a semiotic space, which generates and interprets discursive meanings in a synchronous-diachronic continuum. This kind of interpretation is predetermined by essence of the culture code: its philosophical and theoretical platform, which is understood as a set of linguistic cultures corresponding to a particular cultural and historical era, defining the value-semantic priorities of society and found language and extra-lingual expression in the analyzed discourses. Research techniques stem from the phenomenology of linguo-culture and the theoretical origins of the developed concept of cultural code. The methodological backbone of the work is the notion of a "culture code", which is still in the field of an incomplete polemic of linguists, cultural scientists, sociologists and philosophers. The value-semantic method of studying culture code is based on an interdisciplinary approach and includes several system techniques: 1) defining the role of author's intentions, on the basis of which the value-semantic features of the ethnos' spiritual existence are interpreted by the language code; 2) the use of the semiotic nature of the cultural code as the key to understanding the cultural picture of the world represented by different genres texts: artistic, literary and mass media; 3) identifying means of suggestion specific to given speech genres: a) in the

verbal-artistic discourse - rhythm defining the plot-compositional architectonics of texts, precedent phenomena, tautological statements, lexical repetitions; b) in the mass media discourse, special attention is paid to axiological vocabulary (words of a sign-evaluative nature, revealing ideologically intentional subtext, as well as the peculiarity of the interviewed linguistic personality).

3. Results and Discussion

The study of the cultural code through communicative pragmatic analysis of multi-genre texts reveals the peculiarities of mentality in the cultural code. In mass media and artistic discourses, changes in the value orientations of a person and society, find their reflection in certain changes in the ideology of the state. By taking into account the interaction of man and nature, man and technology, and social institutions at the present stage of global development, forming a convincing response of modern society to destructive challenges cannot be sufficiently effective without relying on a universal way of understanding the "code of ethno-culture" as the dominant principle of anthropocentrism in any branch of humanitarian knowledge. For the effective application of this concept in cognitive linguistic poetics, it is important to penetrate into the essence of each of its components. First of all, we note what explains emergence of the initial part of the term ethno-culture. It is clear that it is an abbreviation of the word ethnos. Despite the many-sided ideas of the "culture" phenomenon, its understanding is complicated by the comprehension of the extended version - the culture of the ethnos in a number of such related concepts as folk culture, national culture and national culture, considered in their natural conjugation with the language. And then the question arises about the status of the language, what kind of language is it in connection with its stratification into the language of the ethnic group, the language of the people, the national language. The basic category in solving the questions posed, is culture and its derivatives: ethno-culture and culture code. Mass culture. The more they write about culture, the deeper are its life-giving sources. Culture with its new definition, like the Andromeda nebula (it contains about a trillion stars), disperses its stars, thus creating the secret of its existence. In our case, this is more a cognitive metaphor than a verbal decoration. Ethno-culture, like the real Andromeda nebula, which is a huge accumulation of gas, dust, hydrogen, helium and plasma, where new stars are

born, is enriched with new meanings. In the novel by Efremov "The Nebula of Andromeda" is a symbol of hope of building a society of the future. In this work, the ideas of cognitive linguistic poetics are combined: the coherent connection of antiquity with the world view of Russian cosmism, according to which there is a fundamental relationship between man and the macrocosm. However, cognitive linguo-culture is not based on "Efremov's" fiction, but on a real analogy with the Andromeda Nebula, since culture has many essential atoms, which are called semantic, elusive by reason in the linguo-culturology, which seem to be absorbed by a kind of black holes. However, so far, as in the astronomical phenomenon (there are 9 only the most well-known black holes; they already claim that their number has grown to 35), the black holes of the culture do not disappear, they are so derivative that they give rise to the winged expressions of the same name. The very phrase "Andromeda nebula" from a scientific (astronomical) concept turned into a speech and cognitive basis of a cognitive-culturological metaphor. P. Ricoeur defined its categorical essence: the metaphorical meaning of this kind of the term "is not contained in any of the single words, it is born in a conflict resulting from the combination of words in a phrase" [2]. The creative nature of such a conflict leads in the linguistic culture to the emergence of an indirect meaning: the reality of the futuristic myth'. Such a metaphor is a poetic world in miniature. The cognitive nature of the metaphor has a rich heuristic potential of the text-generation of artistic, literary and mass media type. It gives an idea not only about the real, but also the virtual world. At the same time, it gives mass culture the key to an adequate understanding of reality. Popular culture, which is not unimportant, erases the national borders as well, it becomes a global one. It is replicated through media: radio, television, the press. It usually manifests ideas and value-semantic preferences of a particular coordinate system, which specifies manipulations, alternative to the dominant values. In artistic and poetic discourse, a means of suggestion is the rhythm that gives a definite idea an intentionally important message meaning, causing a certain emotional register of recipients. Such suggestive goals are precedent phenomena, tautological statements, lexical repetitions, a sequence of exclamation sentences, rhetorical questions, methods of growth, parallel constructions and some other means at different

structural levels of a language (phonetic, lexical, phraseological and grammatical). In addition to these means, the rhythm of the artwork is manifested in the plot-compositional architectonic of the text, in the system of expressive-pictorial means of the language, with the help of which verbal-artistic images are created. This kind of manipulation is especially vividly used in the mass media discourse, most often by choosing one of the coordinate systems that are located between themselves in a certain value-semantic conjugation. Manipulations can be carried out in various ways. Consider the manipulation using word games. The primary function of the word is assumed to be suggestion, evoking the desired images (such as, countries), the subconscious trust of communicants. The influence of words on a person depends not on the literally spoken, but on connotation - the generation of images of words and feelings through associations, as well as on the atmosphere of communication and on the speaker himself. In the ideological discourse, the manipulation of the recipients in the right direction is due to the skillful use of language features. The means of suggestion in the mass media discourse usually include: axiological vocabulary (evaluative adjectives, nouns, adverbs, verbs), structural elements of advertising are often used (slogan, code - general prototypical, serving the last propagated idea). In an interview with the official representative of the Russian Foreign Ministry, Maria Zakharova, we read:

- Why do the British have "bad Russians"?

- Do you share the Anglo-Saxons? Demonization of Russia meets the domestic political tasks of both the United States and Britain. Look at the "Brexit" (the exit of Britain from the EU - ed.). The situation is catastrophic: the steps of the May government are not satisfied with either the internal community or the international one.

And, if you were tracking this situation (and we are tracking), then all the new bursts of Fiddler accounted for the most difficult and debatable questions about Brexit. It was a great way to divert attention to explain to one's own people the failure in relations with Brussels [3]. Thus, the cognitive metaphor is a native phenomenon of ethno-culture. It is the main mechanism in the code of culture, serves as the "golden key" to understanding the thinking, creativity, imagination of the ethnic community. In other words, the culture code

originates and “lives” in the metaphorical discourse [4]. The author, selecting words for generating text, introduces into the verbal canvas such real-life meanings that cannot arise in ordinary speech without a complex game of metaphor and a shift of the usual meanings of the ordinary lexicon [2]. This kind of pun is generated by the mechanisms of indirect reference. It is usually qualified as a second-order reference. However, proceeding from the nature and essence of the cognitive metaphor developed by cognitive poetics, it is the poetic reference that is primary, because it reveals the fundamental relation of the sign (text) to reality through sensory cognition. In the field of cognitive linguistic culture, it is crucially important to distinguish the referent from the denotation, although without both of these concepts it is difficult to investigate the culturological objects of cognitive linguistic poetics. Referent (from the Latin. referring, matching) - an object of the extra-linguistic world, plunged by the communicants (author and reader) of value-semantic evaluation. A referent as part of a certain communicative event, verbalized by a sign (text), can be associated with linguistic consciousness not only with reality, but also with objects of the imaginary world, such as, with surreal objects such as characters of a work of art. From the point of view of the linguo-culture philosophy, the referent serves as a medium connecting thought with reality that has value for the ethno-cultural community. In this regard, the linguistic and cultural episteme led us to clarify the concept of "semantics of the word." This concept has expanded its semantic content, including in its composition an extra semantic component “cultural meaning” (or cultural component), and with it the extra-linguistic component “cultural reference”. Therefore, in linguo-culturology, it is advisable to distinguish between the interlingual and extra-linguistic sources of the synergetic binomial of ethno-linguistic culture. I. Intra-lingual origins of the synergistic binomial of ethnoslinguo-culture. The fundamental part is the “cultural meaning” - the cultural component in the semantic structure of the word. The second is the cultural referent in the structure of discourse as an extralinguistic reality as part of a communicative event. The identifying signs of the cultural component in the semantic structure of the word are:

1) specific binomial topics, which in our concept are equated with the basic macro-concepts of the object of perception undergoing, from which the value-semantic content of semiosis converges;

2) the process of semiosis itself, which in the ethno-linguistic culture forms the graphic representation of the culture industry as a text, is the basis of the ethno-linguistic culture, since culture itself is constituted by semiotic mechanisms that are designed not only to generate value-semantic works, but also to transform previously created cultural texts, to launch them into a cultural a turn, and also to generate new sign-informative canvases;

3) The cultural component in the semantic structure of the nominative mark (word or phraseologies) in process of semiosis serves as a mechanism for the semantic interpretation of the cultural body;

4) The cultural component is a dynamic carrier of various ethnic associations and stereotypes implicit in the semantic structure of the linguistic sign;

5) The cultural component - the representative of all kinds of information embedded in the semantics of regional variants of the lexeme on the value-semantic significance of the corresponding denotation. Wed regional variants of words in the Don Russian dialects: adverbial adverbs of time: three days ago - before, tomorrow morning - morning, first - for the first time and spatial adverbs of the type close - filed, from the bottom - by the bow, etc.

The very value-semantic axiology itself serves to form the discursive content of the denotation, which, through the denotation of the denotation to generalization, turns a verbal sign into a representative of the concept. Wed: the word cornflower ‘chicory’ in the Don dialects is called sage, lemon balm and leftist, that is, plants whose flowers have a pinkish-blue color. A similar education exists in the Ukrainian dialects of the Voronezh region: cornflowers ‘meadow sage’. A rather wide range of meanings in the Don dialects has the brother of a leash: 1) sibling, 2) cousin, 3) sister's husband; son-in-law, 4) husband's brother, deuterium, 5) the name of every Cossack. An even wider denotative field is served by the token goose: 1) female dove, pigeon, 2) bird dove, 3) caresses. Word; It is used in maternal acts with children, 4). The sleeve is a special form - with a frill on the shoulder (with a wing), 5) rite. Figured decorations of dough, colored paper, etc. on cakes, cakes, wedding loaves [5].

ii. Extralinguistic origins of the synergistic binomial of ethno-linguo-culture. In integral unity,

interlanguage meanings and cultural referent as an extralinguistic reality represent the dialectical unity (the unity of the contradictions of the intra- and extralinguistic). And like any integrity, this unity received its name –linguo-culture (Vorobiev's term), i.e. linguo-cultural dominant expressing (a) the culture of society (cultural referent is the bearer of extra-linguistic cultural meaning) and (b) a means of objectifying together with intra-language meanings. So, considering the linguo-cultures enclosed in linguistic units and related to the field of "Clothing", we note that they include concepts that simultaneously express a) ideas about everyday clothes and b) extra-linguistic cultural (meaningful) meanings for Russian ethnos. In support of this provision, Turkulets, exploring the works of MA Sholokhov writes: "Holiday outfits were diverse and differed from everyday clothes in brightness and beauty, patterns and embroidery. If casual clothing was as simple as possible and repeated the shape of the human body for the convenience of work, then the festive costume was specially made despite the natural relief of the body. In women, he abounded in puffs, folds and lace. They were carriers of certain cultural meanings and functions that indicate age, marital status, social status, military track record (in the case of a men's parade suit). According to the military uniform, it was possible to find out almost everything about the Cossack: how many serves, in what rank, what kind of troops" [6].

The very idea of synergy in the meaning of a word belongs, as is well known, to Potebne. In his capital work "Thought and Language", the ingenious linguist, in the sense of the word, distinguished two components: the closest is the subject of linguistics and the further is in the jurisdiction of other sciences. He called the first one the closest meaning of the word, the other the next [7]. Introduced by Vorobyov term is specified Kirillova and Afanasieva [8]. However, a distinction is required between the cultural referent and the denotative-significative meaning. Thus, it becomes possible to use the concept of a crop worm not only as a culturological phenomenon itself, but as a linguistic one. The authors draw attention to the emic level of this term (linguo-culture). This introduces a tacit ban on its use for naming specific cultural objects such as a samovar or kosovorotka. Emphasis is placed on the abstract essence of linguo-culture (the property of any emic units). Its representatives are linguistic units of a special organization: words or phraseological units, "which include not only

denotative-significative meaning, but also cultural bearing seems expressing certain cultural connotations)" [8]. So, in the work of Eliseeva considered linguo-culture sphere of "Tradition." Despite the common religious culture, there are some discrepancies in the meaningful and functional plan of the linguo-culture. Wed: "For too long I had to fast, right from the carnival." ("I have been fasting too long already since Shrovetide"). The distinguished linguo-cultures, according to the author, are not identical: 1. Different period of the duration of the celebration. In Russia, the holiday lasts one week, in the UK the holiday lasts only three days. It starts on Sunday and ends on Tuesday. 2. Different form of organization. In the Russian culture during the celebration of Shrovetide, popular festivities that do not require special preliminary preparation, in which anyone can be involved, are popular. In English culture, carnival processions dominate, which require a certain preparation: the choice of costume, the preparation of dance, etc. 3. The various purposes of the celebration. In Russian culture, people see off the winter and meet the spring; in English culture, people associate these days with days of repentance and deliverance from sins. 4. The difference in symbolic content. In Russian and English cultures, one of the symbols of the celebration is a pancake. In Russia, the pancake reflects the shape of the sun, the warmth of which everyone missed during the period of winter and cold. In English culture, pancakes are also baked, but of a different form and other taste qualities. However, these differences do not destroy a single pragmatic meaning, since they cause similar additional associations among representatives of two linguistic cultures [9]. Undoubtedly, metaphorical reference, according to Ricoeur, "is analogous to revealing that layer of reality, which phenomenology calls pre-object". Such a layer, says M. Heidegger, forms the general condition of different ways of being in the world. The metaphor "discovers" in the language that E. Husserl calls *Leben welt*, and M. Heidegger - *In-der-Welt-Sein*. For the emergence of the cultural significance of the word, it is necessary that the literal meaning should give way to the dominant place to the metaphorical meaning. This modifies the axiological correlation of the linguistic sign with the designated reality and enhances the heuristic activity of the communicants (the author and the reader). The author of an artistic text with the help of a metaphor can intentionally violate the semantic

correctness of a phrase, making it incompatible with literal reading. This is the secret of the writer's artistic ability in the field of culture. As it is easy to notice, the basis in our understanding of culture is the value-semantic field of human existence, and the main criterion for attributing something to objects of culture is the ability of the text to be meaningful. The presence of such a single value-semantic space for creative activity among the people is a pledge of solidarity of the ethnic community, mutual understanding of the people belonging to it and constructive dialogue between them. The deconstruction of the value-semantic dominant destroys the ethnic community. There is another point of view, according to which values and meanings are artificially opposed to each other, which allegedly does not affect the meaning-creation, since it is the result of the spiritual activity of an individual person. At the scientific conference held in 2005 at the Institute of Philosophy of the Russian Academy of Sciences, ref. [10] defined distinguished values and meanings in such a way: "Value is a logical concept, allowing to distinguish one culture from another, but at the same time expressing something common that unites all representatives of each of them ... Values can be stored in a museum, meanings live in real life. ... Values are studied, and meanings are created by living people "[10]. Values of culture can be safely called the internal compass of society, according to which members of an ethnos verify their behavior, make certain decisions. Value is a stable relation to a vital object that has been thought by many generations of people and has become an element of consciousness. We consider it necessary to distinguish object values (they are given things that bring a person positive emotions: pleasure, joy, pleasure) and spiritual values. Heirlooms can be classified as subject values; objects symbolizing significant events in a person's life (a gift on the wedding day); important thing for life: a car purchased for a specific purpose, for example, as a means of getting to work away from home. Spiritual phenomena (knowledge, creativity, ideas) also have a special value. In any case, value is not the object or phenomenon itself, but the meaning that is seen in them. Such a meaning is valuable and exists in the minds of people of a certain ethnic community (in ethnic or national consciousness). His existence in the consciousness of ref. [11] explained not by a simple attitude to the subject, but to one that is associated with feelings caused by experience. The philosopher wrote: "Values enter

into consciousness only through the feelings of the subject, intentionally directed at them. In connection with the sense of the subject, they become the values experienced by him" [11]. The experiences of people are an integral part of their inner life, a manifestation of the work of their consciousness. This judgment concerns not only individual, but also collective (ethnic) consciousness. To understand the essence of ethnoculture, it is advisable to make the following clarification. The interpretation of consciousness as co-knowledge (joint, collective knowledge) has become practically classic. In other words, according to this understanding, knowledge is the foundation of consciousness. However, as S.L. Rubinstein, "the human consciousness includes ... not only knowledge, but also the experience of what is important for the person in the world ..." [12]. According to the majority of political ideologists who assess the impact of the mass-media word on modern society, negative aspects dominate the media-speech activity on the formation of traditional positive value orientations. Moreover, according to L.S. Vygotsky, "a real dynamic unit of consciousness, i.e. the complete unit from which consciousness is formed will be an experience" [13]. The negative impact of modern mass media texts is manifested in the manipulation of mass consciousness with the help of disseminated standards of world view, not only controlling, but also distorting (or speaking more frankly, distorting the traditional inner, the world of man, his spiritual landmarks). It is not by chance that FEFU scientists solve a large-scale, but extremely important task - they are developing a basic platform for creating neurotechnological products in the field of virtual reality representation. NeuroNet is a new stage in the development of mass media discourse, in which the interaction of man and machine will be based on new principles of communication. A person will be more deeply immersed in the virtual world, changing (unfortunately, not perfecting or enriching) the code of ethnically-autochthonous culture. Meanwhile, cultural codes, realized in a sign-symbolic form, allow the lexical and phraseological units not only to "replace" realities, but also to determine the aesthetic, spiritual and moral character of communicative activity, to change the perception of real life through language picture of the world. For this, communicants should remember that signs of verbal communication serve not only for communication (this is their

ontological function): they are mental, that is, serve as a matrix, a kind of target in the mind, which is directed spiritual and moral improvement of society. The acquisition by the younger generation of the experience of being is carried out in the traditions of this or that ethno-culture, because, to paraphrase Lotman, “language is the code of culture plus its history” [14, 15]. By using familiar words in certain relationships, a person represents cultural concepts that, in accordance with the culture code, intentionally transform the perceived picture of the world. Communicants form the concept sphere of a higher level and intelligible level of culture.

4. Conclusion

Based on the study, we believe that hypothesis of the gradual formation of a cultural code (open to change and self-generating new cultural codes) has been confirmed. The code of culture correlates with the archetypal worldview through a special “cultural sense”, which, in our opinion, can be distinguished in the semantic structure of the word. Consideration of the intra-linguistic and extra-linguistic sources of ethno-linguistic culture synergy binomial makes it possible to determine the identifying signs of cultural component in the semantic structure of the word. It is through cultural code that the correspondences between language nominees and their meanings can be established; the deep meanings of cultural concepts encoded in the texts and other phenomena and phenomena of Russian culture can also be decoded. We consider the following prospects for further research work: 1) a study of the mapping patterns in the cultural code of Russian mentality; 2) the study of psychological stereotypes encoded in the cultural code; 3) consideration of the cultural code in an interdisciplinary approach at the intersection of history, linguistics and literary criticism. The team of authors is grateful to colleagues for financial support of the research through the system of intra-university grants of the Belgorod State National Research University.

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