ЯЗЫКОЗНАНИЕ

Maria Dmitrieva
St Petersburg State University

THE PRAGMATIC STRATEGY OF PRAISE IN THE TEXTS OF THE COLLECTION OF DUTCH EVANGELICAL PSALMS

The purpose of the paper is to identify ways to implement the speech macro strategy of praise to God for text material of the collection of Dutch evangelical psalms published in 1806. This article has three main parts. First, the article analyzes how the communicative intention of praise manifests itself in the prose text of the Preface to the Collection. Here the strategy is formulated in the third person; its implementation is most clearly observed in the initial and final positions of the text as the most communicatively loaded. Second, we consider ways in which a given strategy is implemented in the poetic texts of the psalms. In this perspective, the communicative task of glorifying the greatness of God is of the utmost importance; it is formulated directly on behalf of all believers using the following linguistic means and stylistic techniques: rhetorical exclamations and appeals to the Lord, rhetorical questions, lexical means of appropriate semantics and pragmatic potential. Third, the basic principles of interaction between the text of the psalms and the musical arrangement for the voice are discussed. The analysis allows us to conclude that with the help of harmonies and melodic drawing, the dictum and modus content of the poetic text is masterfully emphasized, the inner potential of meter and rhyme is more fully revealed. In general, the macro-strategy of praise has a dominant meaning and manifests itself in many aspects in the contamination of verbal and musical language.

Keywords: macro-strategy of praise, pragmatics, poetic psalm, preface as a type of text, evangelical discourse, Dutch.

1. INTRODUCTION

The projection of theories and methods of pragmatics on the material of texts of evangelical discourse makes it possible to obtain innovative results and provides an expanded understanding of their pragmatic characteristics. Consideration of language material from the point of view of communicative-pragmatic and discursive approaches is one of step for developing a "grammar of feelings," in the terminology of N. D. Arutyunova [Arutyunova, 2007, p. 111].

The macro-strategy of praising God is one of the dominant and most significant general communicative attitudes of evangelical texts and their discursive space. In the cognitive model of a believer, praise of God is of fundamental importance and is implemented in many aspects in his spiritual and prayer practice. As E. Yakovenko rightly observes, "the dialogue between God and man unfolds against a broad background… it represents an infinite variety of samples… speeches" [Yakovenko, 2010, p. 446]. The texts of prayers, psalms, hymns of praise and others have an important role in this "dialogue."

The chosen angle for consideration of the language material allows us to solve the following tasks: How is the communicative strategy of praise to God implemented in the text of the Preface to the collection of gospel songs? By what language means is praise expressed in the poetic texts of the psalms in Dutch? What is the role of melodic musical drawing in the implementation of a given strategy?

2. METHODS AND MATERIAL

To solve the tasks set, a comprehensive method of interpretive analysis is used, including 1) communicative and pragmatic analysis, 2) contextual analysis, and 3) elements of musicological analysis. The linguistic material of the study is the prose text of the Preface, the gospel Dutch psalms in verse form and their musical arrangement, published in a single collection in Amsterdam in 1806 [EG, 2013].

The psalms are intended for collective performance by believers during church services, which reflects one of the main trends in the concept of the "new" Lutheran church. Martin Luther formulated this provision as follows: "nicht nur Pfarrer und Lehrer, auch die Gemeinden sollten singen; sie sollten mit ihrem Gebet und ihrem Lobgesang dankend auf Gottes Wort antworten und in ihren Liedern Gottes große Taten singend ausbreiten"

[Dahlgrün, 2016, s. 154]: 'not only pastors and teachers, but also the congregations should sing; they should respond to God's Word with their prayer and hymn of praise and spread great deeds of God singing in their songs.'

The Gospel psalms are numbered end-to-end in Roman numerals (which probably makes it possible for potential recipients to find the desired verse more quickly). In general, the texts are grouped according to the generally accepted course of church services. The linguistic material of poetic psalms illustrates the developed system of final rhyme within various poetic dimensions. The use of rhyme is understandable: a poetic text is much easier to memorize and reproduce orally than a prose one.

3. DISCUSSION

The general macro-strategy of the texts of the collection can be designated as the glorification of the greatness of God in all aspects and various manifestations in relation to man and his everyday needs. The peculiarities of the speech act of praise have been repeatedly considered in linguistics. In particular, in the general concept of semantic grammar by A. Wierzbicka, using a broad approach encompassing comparative studies, semiotics, and cultural specifics, praise is defined as "emotionally charged evaluative speech acts, such as… enthusiastic praise" [Wierzbicka, 2011, p. 185]. Linguistic studies based on the material of one language, modern English in particular, give the following definition to the speech act of praise: "a kind of evaluative [utterances] acts as a verbal form of actualization of value relations between the evaluated object, the representation of it and the subject of the representation" [Maltseva, Popova, 2014, p. 139]. The authors offer three types of praise: praise, compliment, and flattery. Due to the specifics of the language material I am discussing, the first of the above types turns out to be relevant.

It clearly follows from both definitions that praise generally refers to an extensive group of evaluative statements. Within the framework of the article, it is not possible to analyze all aspects of this problem. Here is just a succinct statement by G. A. Zolotova, reflecting the general specifics of the assessment: "it is not the action itself that is called, but as if only its possibility, this possibility is weighed and evaluated. 'Desirability — undesirability,' 'желательность — нежелательность' of this opportunity for the speaker is connected with a pragmatic, ethical or expressive assessment" [Zolotova, 2007, p. 260].

A typical example of the implementation of a speech act of praise and glorification of God can be described by material of the text of Psalm I *Aan God* 'To God' [EG, 2013, I, p. 1–2]. The text of the psalm consists of four stanzas, each of which includes six lines, rhymed according to the scheme a-a-b-c-c-b. The first three six-verses have an anaphoric beginning: the traditional Christian solemn exclamation *Hallelujah!*, the internal semantics of which can be described as "Praise God!" Then, in each line, the greatness is consecutively glorified 1) God the Father, 2) God the Son and 3) the Holy Spirit. The fourth six-line, the final one, opens with an exclamation:

(1) *U, Vader, Zoon en Geest zij prijs!*
      'You, Father, Zoon and Spirit be praise!'

Containing the personal pronoun of the second person in the appellative function and the re-nomination of the three hypostases of God in order to strengthen the pragmatic impact. All four stanzas have an epiphora — a repetition of the final line:

(2) *Moet al het schepsel zingen* [EG, 2013, I, p. 1–2].
      'Let all things sing.'

(In Examples (1), (2) and further on, the translations of the examples are made by the author of the article and are in the nature of a subscript).

Thus, the strategy of praise enters into a broader field of evaluative statements. Positive connotations are predominant. From Example (1) it can be seen that this is achieved by the following techniques: prijs lexemes, lexical repetitions, performative wishes (Example (2)).

Next, we will proceed to the consideration of the three designated areas of research.

4. RESULTS

4.1. Textotypological characteristics of the preface. The macro strategy of praise in the "strong" positions of the text

The preface as a type of text has recently become the focus of linguists' research attention. The general trends of this type of text are constant and in general can be reduced to the following characteristics: it precedes the block of the main text / main texts and is subordinated to the goals of establishing contact with the reader and involving him in a dialogue, and

also provides an overview of the main thematic field of the texts of the basic part. In addition, the preface is optional in relation to the main text.

Depending on the discursive affiliation of the text of the main block, these communicative intentions are modulated. Using the example of prefaces to scientific texts, it is pointed out, in particular, their pronounced "attendant" character: the preface outside the main text turns out to be "devoid of any meaning" [Nefedov, 2014, p. 36]. On the one hand, the literal understanding of the thesis put forward contradicts the very essence of the sign system of the language. On the other hand, it is obvious that only in interaction with the basic texts does the general pragmatics of the preface become relevant. In the context of this study, the Preface is considered from the point of view of verbalization of the macro-strategy of praise of God in it.

The preface in the printed version is located on 10 pages, with end-to-end numbering in Roman numerals. The text includes several semantic parts; but the strategy of glorifying God is manifested in the so-called "strong" positions of the text: at the beginning and the final part.

The text opens with an explicit formulation of the basic intention of praise to God:

(3) *hierdoor brengt de geheele gemeente openlijk hare hulde toe aan God en den Heere Jezus Christus* [EG, 2013, p. III].
'With this [collection] the holy church openly brings her praise to God and the Lord Jesus Christ.'

The proposal is constructed from the third person, on behalf of the church. The semantics of the lexeme *hulde* 'praise' directly indicates a corresponding positive assessment. The adverb *openlijk* 'openly' additionally marks the explicit nature of the utterance. Further, the wording from the third person is deciphered in several aspects:

(4) *onzen dierbaren Zaligmaker… verklart zij haar geloof in… en haar vertrouwen op Hem… wordt zij versterkt in het geloof aan die waarheden…* [EG, 2013, p. III].
'our beloved Savior… she expresses her faith… and your trust in him… it is strengthened in faith in these truths…'

The main part of the Preface text contains diverse information about the principles of song selection, the features of musical accompaniment, the importance of using the collection in the education of the younger generation, and more. Along with this, the external, extralinguistic parameters of the discourse are touched upon: the general solemnity of the

church service, the beauty of the temple and, as the most important factor, the multiplicity of simultaneously sounding voices is indicated. This information helps to reconstruct all the components of the model of evangelical discourse in the most complete way, and therefore to more fully realize the pragmatic possibilities of the texts of the psalms.

In the final part of the text, a kind of thematic framework is created: the pragmatics of praise to God is "picked up" again, but, as can be seen from Example (5), other linguistic means are used here for this purpose.

(5) *God zegene ons werk daartoe! Hij zegent zijne Kerk in dit Land, ook door het gebruik van deze gezangen, om zijns Zoons wil, door zijnen Heiligen Geest!* [EG, 2013, p. X]
'May God bless our work! May God bless His Church in this country, including with these psalms, according to the will of the Son and the Holy Spirit!'

That is, as can be seen from the above schematic description, the macro strategy of praise is implemented here in the so-called "strong" positions of the text with the help of diverse linguistic means.

4.2. Mechanisms of verbalization of praise to God in the poetic texts of the Dutch psalms

The word *psalm* is from the Greek *psalmós*, which means "to pluck the strings of a musical instrument (zither)" [DUW, 2015, s. 1397]. The concept of psalm can be interpreted in different ways. Martin Luther suggests to distinguish *Psalmen* (psalms), *Lobgesänge* (songs of praise) and *geistliche Lieder* (spiritual songs). The psalms themselves mainly include the psalms of King David and other texts that make up the Psalter. Luther defines songs of praise as "andere Gesänge," "other songs," composed by Moses, Solomon, Isaiah, and other Old Testament prophets. Spiritual songs, according to Luther, are songs that are not included in the Holy Scriptures, but dedicated to God and performed daily. They should be addressed to spiritual topics and have an instructive or cautionary character. See more [Dahlgrün, 2016, s. 154].

Another point of view on the definition of the concept of psalm is also possible: it consists in a twofold interpretation. The psalm is defined 1) as "each of the 150 religious songs of the Old Testament" and 2) a spiritual song [DB, 1984, s. 531]. Within the framework of this study, the interpretation of the psalm in the given second meaning is accepted.

With the spread of Protestantism, this type of text received a new impetus for development, which is associated with the tradition of the Lutheran Church of the joint choral performance of hymns and prayers during the service. The dominant macro strategy of praising the Lord is formulated in the texts on behalf of all believers. Praise gets a multifaceted expression through a variety of linguistic means and stylistic techniques. Below they will be sketched using the example of selected text fragments.

In Example (6), praise receives a direct explication in the form of two performatives using the personal pronoun of the first person plural *wij* 'we' (Example (6)), the possessive pronoun of the 1st person in repetition (Example (8)), also including verbs of the corresponding semantics and addresses-exclamatives, showing high frequency and variability of internal structure in the texts of psalms. Cf. the following examples:

(6) ***Wij** loven U, o God! **wij** prijzen uwen naam!* [EG, 2013, XII, p. 4]
'**We** praise You, O God! **We** praise Your name!'

(7) *goedheid Gods! nooit regt geprezen!* [EG, 2013, XII, p. 20]
'O goodness of God! You can't praise her!'

(8) ***Mijn** God! **mij** steeds voor oogen zij!* [EG, 2013, XII, p. 22]
'Oh **my** God! I always have them in front of my eyes!'

Also, a frequent technique for implementing the praise strategy is the use of rhetorical questions in texts — structures with signs of interrogativeness, but not transmitting their own meaning of interrogativity. Cf. Example (9), where such a pseudo-question follows an exclative:

(9) *Heer! wie is aan U gelijk?* [EG, 2013, XVI, p. 31]
'Oh, my God! who is equal to you?'

In some contexts, rhetorical questions form chains, as in the Example (10):

(10) *Wat heb ik dan met mijnen God te vreezen, / Wat woede d'afgrond om mij spilt?* [EG, 2013, XVII, p. 33]
'What then should I fear before my God, / what wrath of the abyss will be poured upon me?'

Sometimes an interrogative adverb is one of the lexical means of transmitting an exclamation value:

(11) ***Hoe heerlijk** zijn uw werken, Heer! / U **dank!**, U **loov!**, U **prijz!**, U **eer!*** [XIV, EG, 2013, p. 26]
'**How glorious** are your deeds, O Lord! / You are **grace**! You are **life**! You are **praise**! You are **reverence**!'

The repetition of the personal pronoun of the second person, the use of lexemes of the corresponding semantics, the use of the interrogative adverb in the function of enhancing a qualitative feature — all these means act as a single chord in the formation of the designated macro strategy of praise.

Only the most general trends are sketched out here. The frequency of these tools is very high, and each group of tools can become the subject of a separate, more specialized linguistic study.

4.3. Musical text and its role in the implementation of the macro strategy of the song of praise

The musical appendix to the Collection has a considerable volume (about 60 printed pages) and consists of single-voice musical notes of melodies with an indication of the tonality and signs with the key at the beginning of each musical line. The vast majority of melodies are recorded in major frets; only a few examples of the use of minor keys have been found, including Psalm XVII *Wie maar den goden God laat zorgen* [EG, XVII, p. 364] 'How much trouble do we give to the good Lord.' (Here, the use of the minor is explained by the general communicative intention of the psalm: the affliction of the Lord by sinners.) At the end of each musical line, a special icon indicates the first note of the next line, and the end of a musical phrase is indicated by two vertical lines common in modern musical notation: ‖. Notation marks for chanting stressed syllables have a larger size, for unstressed ones — a smaller one. This is the simplest way of marking the duration of a note, as well as a means of additional accentuation of stress. There is no division into cycles. Each musical string strictly corresponds to one line of text. On the one hand, this can be explained by the requirements of the convenience of using notes. On the other hand, and a more important factor is that the musical text is completely subordinate to the verbal; it acts, as one can figuratively say, as an additional way of semantic and thematic division and arrangement of logical and intonational accents.

From the point of view of the general melodic-harmonic structure, all available melody texts can be divided into two broad groups. Within the first group, we will consider melodies that are marked before the musical score "Eigene zangwijze," "Own chant," the origins of which go back to the traditions of folk music. "Own chant" of the psalms "accom-

panies" the verbal text located under the musical stanza; each syllable corresponds to a note.

The steps of natural major are mainly used. The center of the tonal system is the tonic triad, and the subdominant and dominant also play an important role. This general principle of the tradition of vocal sacred music is noted by many modern musicologists, see, for example, [Gulyanitskaya, 2015, p. 35], and retains its constancy: it is obviously traced in the musical application under consideration.

If the semantic text phrase is one line, then there is a wave-like development of the melody within one musical line. Psalm VII, in particular, is based on this principle. As an Example (12) below are the first four lines:

(12) *Op bergen en in dalen, / En overal is **God**! / Waar wij ook immer dwalen, / Of zitten, daar is **God*** [EG, 2013, VII, p. 362].
'In the mountains and on the plains, and everywhere there is **God**. Wherever we go astray and [wherever] we are, **God** is there.'

At the same time, the word God repeated at the end of each even line is sung only at stable tonic or subdominant levels, which emphasizes its special semantic load.

In another case, when a speech phrase occupies two lines, the melody of the first one goes up, which emphasizes the "incompleteness." The melodic line of the second line goes down, and marks the end of the speech and musical fragment. See, for example, the first two lines of Psalm XXIV:

(13) *Als de nacht van bange zorgen / 't Uitzigt uwer hoop bedekt* [EG, 2013, XXIV, p. 367].
"When the night is full of worries / It seems that your hope covers."

The pragmatic meaning here can be described as "the darkness of the night deprives of hope." In this example, it is clear that both syntagmas make up a single semantic block. The first line in melodic terms is an ascending scale of eight notes, the number of tones in which corresponds to the number of syllables in the line. The second line corresponds to a descending order of seven notes. Along with the simplest sound patterns, the following basic musical techniques are also used: phonetically conditioned legato — singing of several notes on one vowel (most often on the vowel *e*); singing of stable steps; sequence, that is, repetition of the same melody from different notes. In particular, the sequence is

applied in lines 2 and 4 of the melody to Psalm VII; see Example (12) above. It can be assumed that in this way the denotative similarity of these lines is emphasized.

The second group of melodic structures includes psalms, which should be performed according to the already existing, widely known motives of church hymns in German. The presence of such motives is quite understandable: even Luther was clearly aware and focused attention on the fact that musicality plays an important role in the transmission of the divine Word. M. Luther explains the importance of singing skills for the pastors of the church: "[man sollte] nicht nur den Inhalt verstehen, [man sollte] den Gehalt mit ganzem Herzen, mit dem Gemüt, mit der Seele aufnehmen können" [cit. by: Dahlgrün, 2016, s. 153] '[one should] not only understand the content, [one should] be able to absorb the content with all one's heart, with one's mind, with one's soul.'

The name of the corresponding psalm is given immediately before the musical block. Note that in the title of Psalm XXXIV *Wijze*: "Ich ruf zu dir, Herr Jesu Christ!" '*Wijze*: "I call to you, Lord Jesus Christ!"' The dominant macro strategy of appealing to God, praising His greatness and mercy is explicitly formulated.

Most of these psalms have a traditional song form, in which the first and third lines are sung to one tune and the second and fourth to another. This fully corresponds to the rhythmic scheme of the verse: a-b-a-b. The melody inside the string is undulating and includes standard melodic moves from the first stage of the tonic to the fourth stage of the subdominant and then back to the tonic. Thus, the musical language emphasizes complex poetic rhymes. For example, Psalm XCVI *Wijze*: "Herr und Aeltster deiner Cranz-Gemeine":

(14) *Halleluja! eeuwig dank en eere, / Lof, aanbidding, wijsheid, kracht, / Word', op aard en in den hemel, Heere! / Voor uw liefd, U toegebragt!* [EG, 2013, XCVI, p. 383]
'Chant: The Lord and chief of all crowned communities. Hallelujah! May eternal gratitude and glory, praises, wisdom, and strength be brought to you on earth and in heaven for Your Love, O God!'

Semantically significant tokens lof "praise" at the beginning of the first line, as well as the vocative *Heere!* 'My God!' at the end of the third line, are voiced by a descending tonic third, thereby emphasizing their semantic load and importance in the syntagma.

Thus, musical accompaniment always acts as an auxiliary tool for the purposes of deeper disclosure of the pragmatic potential of the verbal text of the psalms — this principle turns out to be relevant for both melodic-harmonic groups under discussion.

5. CONCLUSION

In this paper, theoretical and methodological provisions were presented in accordance with the three designated areas of research. In general, the global macro-strategy of glorifying the greatness of God "permeates" the entire text space of the discussed Collection of Psalms. In poetic texts, the communicative intention of praise is realized on behalf of all believers and receives explicit expression by diverse linguistic means, only sketchily indicated in the article. In the Preface, the strategy is formulated on behalf of the entire cathedral church and manifests itself mainly in the "strong" positions of the text: the initial and final fragments. Melodic-harmonic techniques of the musical text act as an additional tool for logical and accentual division of the text material of the psalms. Thus, praise to God is created by a single harmonious "chord" of all available linguistic means and means of musical expression. This can be explained by the fact that praise to God is the most important setting of the cognitive model of liturgical discourse, during which every Christian "speaks" with God. One of the most important ways of this "communication" is the reading of prayers and the performance of psalms and church hymns. Undoubtedly, in addition to the instrument of spiritual practice, the texts are masterful examples of rhetorical art, revealing the stylistic and pragmatic potential of both the Dutch language system and the possibilities of hymn poetry and versification.

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Дмитриева Мария Николаевна
Санкт-Петербургский государственный университет

ПРАГМАТИЧЕСКАЯ СТРАТЕГИЯ ПОХВАЛЫ В ТЕКСТАХ СБОРНИКА ЕВАНГЕЛИЧЕСКИХ ПСАЛМОВ

Цель статьи заключается в выявлении способов реализации речевой макростратегии похвалы Богу на текстовом материале сборника нидерландских евангелических псалмов 1806 года издания. Прославление величия Бога выступает одной из важнейших задач богослужебной практики и евангелического дискурса в целом. В центре исследовательского внимания статьи находятся три основных аспекта. Во-первых, анализируется то, как коммуникативная интенция

похвалы проявляется в прозаическом тексте Предисловия к Сборнику. Здесь стратегия формулируется от третьего лица; наиболее отчетливо ее реализация наблюдается в начальной и конечной позициях текста, как наиболее коммуникативно нагруженных. Во-вторых, рассматривается, какими способами заданная стратегия реализуется в стихотворных текстах псалмов. В этом ракурсе коммуникативная задача прославления величия Бога имеет важнейшее значение; она формулируется непосредственно от имени всех верующих с помощью следующих языковых средств и стилистических приемов: риторических восклицаний и обращений к Господу, риторических вопросов, перформативных актов пожелания, лексических средств соответствующей семантики и прагматического потенциала. В-третьих, обсуждаются основные принципы взаимодействия текста псалмов и нотного переложения для голоса. Проведенный анализ позволяет сделать вывод о том, что с помощью гармоний и мелодического рисунка мастерски подчеркивается диктумное и модусное содержание поэтического текста, более полно раскрывается внутренний потенциал метра и рифмы, усиливаются логические и динамические акценты. В целом макростратегия похвалы имеет доминантное значение и многоаспектно проявляется в контаминации вербального и музыкального языка.

Ключевые слова: макростратегия похвалы, прагматика, стихотворный псалом, предисловие как тип текста, евангелический дискурс, нидерландский язык.

Maria Dmitrieva
PhD in Philology, Associate Professor,
St Petersburg State University,
7–9, Universitetskaya nab., St Petersburg, 199034, Russian Federation
E-mail: m.n.dmitrieva@spbu.ru

Дмитриева Мария Николаевна
кандидат филологических наук, доцент,
Санкт-Петербургский государственный университет,
Российская Федерация, 199034, Санкт-Петербург, Университетская наб., 7–9
E-mail: m.n.dmitrieva@spbu.ru