

3. Массовая реализация электронных услуг привела к распространению различного вида кибермошенничества. Важно, при чипизации, учесть допущенные ошибки и исключить их разработкой защищенных программ.

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## ОСОБЕННОСТИ ПАРАДОКСОВ ОСКАРА УАЙЛЬДА

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## Аннотация

**Введение.** Выбор темы был продиктован глубоким интересом к творчеству Оскара Уайльда и желанием подробно изучить особенности его парадоксов.

**Цель исследования** - на основе сбора и анализа афоризмов Оскара Уайльда показать особенности парадоксов автора, позволяющие выделить их в определенную категорию. **Материалы и методы.** 1. Сбор и изучение дополнительной информации по теме; 2. Метод сплошной выборки; 3. Метод сопоставительного анализа на основе изучения словарных статей в словарях; 4. Описание примеров. **Результаты.** В теоретической части была изучена суть понятия «парадокс», история его развития, а также функционал этого

литературного приема в произведениях Уайльда. В практической были изучены особенности парадоксов писателя и разработана методика, позволяющая отличать их от афоризмов. **Обсуждение.** Было установлено, что особенности парадоксов писателя позволяют выделить их в отдельную категорию– «коннотационные парадоксы». **Заключение.** В работе была сформулирована авторская точка зрения на парадоксы Оскара Уайльда и разработана методика по выделению их в контексте его произведений.

**Ключевые слова:** парадоксы, противопоставление, Оскар Уайльд, коннотация, денотация

## PECULIARITIES OF THE PARADOXES OF OSCAR WILDE

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### Abstract

**Introduction.** The choice of the theme was made by deep interest in extraordinary literary style of an outstanding Irish writer Oscar Wilde and particularly Peculiarities of his paradoxes. **The aim of study** - on the basis of perused aphorisms of O. Wilde to prove that Oscar Wilde's paradoxes due to their peculiarities can be regarded as a special category of paradoxes. **Materials and methods.** 1. The study and analysis of various sources of information on the theme; 2. Continuous sampling method. 3. Comparative and contrastive method on the basis of studying of lexical entries in the dictionaries. 4. taxonomy of samples. **Results.** In the theoretical part, nature and history of the notion paradox and multifunctional use of this device in Wilde's oeuvre were studied. In the practical part of the project we analyzed connotations of juxtaposed words in the aphoristic phrases of O. Wilde to prove that these aphorisms can be included in the number of paradoxes. **Discussion.** It was proved that Oscar Wilde's paradoxes due to their peculiarities can be regarded as a special category– “connotational paradoxes”. **Conclusion.** We formulated and illustrated a different view point on peculiar paradoxes of Oscar Wilde and worked out a practical tool for distinguishing them from other literary devices.

**Keyword:** paradoxes, juxtaposition, Oscar Wilde, connotation, denotation

### INTRODUCTION

The choice of the theme was made by deep interest in extraordinary literary style of an outstanding Irish writer Oscar Wilde, his significance for the world literature and due to the lack of information on chosen subject of the study. Our special attention was payed to his aphorisms and paradoxes. Alt this has determined the choice of theme: “Peculiarities of Oscar Wilde's paradoxes”.

**The aim of the study** - on the basis of perused aphorisms of O. Wilde in his plays "The Ideal Husband", "The Importance of Being Earnest" and his novel "The Portrait of Dorian Gray", to prove that Oscar Wilde's paradoxes due to their peculiarities can be regarded as a special category of paradoxes and a broader range of his aphorisms can be included in the class of paradoxes. The relevance of the study is due to the unfading genius of Oscar Wilde and, his exigencies of modern times,

the growth of interest to his brilliant paradoxes exuberantly employed in his literary works. It is also important to raise student's awareness on the issue of specificity of O. Wilde's paradoxes as well as on his literary work in general.

## **MATERIALS AND METHODS**

To formulate and illustrate a different view point on peculiar paradoxes of Oscar Wilde we mainly used Oscar Wilde's works "The picture of Dorian Grey", "The Ideal Husband", "The Importance of Being Earnest". To work out a practical tool for distinguishing them from other literary devices we used comparison of the creative work of the the author with other authors. Lewis Carroll is the best-known master of situational paradox and George Orwell's futuristic novels contain many examples of rhetorical paradoxes. In comparison with his prominent compatriots, Oscar Wilde's works can't serve as an example of this or that definite type of paradoxes. They combine the quality of a rhetorical paradox serving to enhance the paradox of the situation. His paradoxes mostly impress with their aphoristic veneer to the extent that are often confused with other literary devices.

## **RESULTS**

### **1. Theoretical aspect**

#### **1.1. Definition of the notion "paradox"**

The basic notion of the project is paradox. It is a seemingly absurd or contradictory statement or situation which when investigated may prove to be true. [1] "Paradox" originates from ancient Greek's word παράδοξος, in which «para» means "incorrect" and «doxa» – "think or seem" points to ancient Greeks, ardent users of paradox.

We studied the history of paradox from a philosophic category to a literary device to understand the influence of ancient philosophers, and namely Plato, on Oscar Wilde.

#### **1.2. Paradox as a literary device**

As a literary device, paradox is the juxtaposition of seemingly contradictory concepts that reveal a hidden or unexpected truth, may be impossible to believe, yet the contradiction can be reconciled if the reader thinks about it more deeply. In reference with syntactic arrangement of paradoxes in a literary text, they can be classified as paradoxes realized in macrotext, that is in the frames of the whole literary work (situational paradoxes and the paradoxical twist in the finale) and paradoxes realized in microtext, that is in the frames of a paragraph or a sentence and even a collocation of words(rhetorical).

#### **1.3. Multifunctional use of paradoxes in O. Wilde's literary works**

Oscar Wilde named "the King of Life" and the "Prince of Paradoxes" was an acknowledged master of paradox and widely used this literary device in his books.

Paradoxes in Wilde's books are used not only to make characters' monologues more eloquent. In his plays paradoxes are employed for creating the comic effect on the reader. While in famous novel they reveal characters' moral features contradictory to values of the bourgeois society. Wilde's paradoxes make the reader's insight more acute when looking at habitual things at a suddenly different angle.

The analysis of multifunctional use of paradox in Wilde's novel led to conclusion that the ethics of Wilde –the Author gained the upper hand in the endless

argument with Wilde-the Aesthete. Practically, it allowed to create a taxonomy table of paradoxes.

## **2. Practical aspect**

Paradoxes realized in microtext can be classified on semantic level as:

- paradoxes based on juxtaposition of word meanings
- paradoxes –periphrasis based on well-known sayings or quotes

The latter can make a separate topic for a further interesting investigation. While in this work we purposefully limited to collecting and perusing paradoxes based on juxtaposition of word meanings. Wilde is a master of classical paradox evident in the juxtaposition of the core words building it. But it's not always easy to find an obvious juxtaposition. It's important to explain, Wilde contempered banality and a trivial word choice. Choosing an apt word from a synonymic row to create a paradox, he'd rather not employ the most evidently juxtaposed one, but choose a synonym with a broader meaning, so that the reader could enjoy the game of guessing the implication of the word. His reader ought to be sophisticated and think about connotations of words which do not seem contradictory at once, but arranged in a phrase, they produce the effect of a paradox. Some authors define most of Wilde's paradoxes as aphorisms, but we tried to create a practical tool of defining a paradox.

For this purpose, the notions of denotation, the primary meaning of a word, and connotation - a secondary, inexplicit meaning of a word were studied.

Here is a suggested way of defining a paradox. In a phrase, you feel might be a paradox, find the logical borderline between two juxtaposed parts. Then find denotations of the words in each part seemingly juxtaposed. If denotations are antonymous, this is a classical paradox. If not, you should search for connotative meaning of the opposed words by making a synonymic row to choose from it and finding an only possible connotation of a word in this context.

## **DISCUSSION**

We suggest the analyses of some examples:

1) All bad poetry springs from genuine feeling

Strictly speaking, BAD and GENUINE are not antonymous. Some readers can not recognize a paradox in this phrase.

But in the collocation BAD POETRY, the connotation of the word is opposite to GOOD, WORTHY POETRY. Such poetry we usually call GENUINE POETRY. Thus, the meaning the word GENUINE is contradicted to BAD.

As you see, this quote can be a paradox only if we take into account a connotation of the word BAD.

2) 1) I have the simplest tastes. I am always satisfied with the best[23].

Words THE SIMPLEST and THE BEST can't be contradicted taking into consideration only their direct meanings. But in collocation with "tastes" word SIMPLE is a synonym to PLAIN. If we imagine a PLAIN girl, we would naturally say, that she is an IMPERFECT one. And from Oscar Wilde's aesthetic world vision, a connotation of IMPERFECT is BAD.

So, by making a synonymic row, we can say that in this context the word THE SIMPLEST is juxtaposed to THE BEST.

3) The only way to get rid of a temptation is to yield to it[23].

In the context of this aphorism, the collocation “to get rid of temptation” is inspirable, and TO GET RID acquires the meaning of TO OPPOSE and it is the opposite to the word TO YIELD.

4) It would hardly have been a really serious engagement, if it hadn't been broken off at least once[11].

In fact, SERIOUS obviously can't be contradicted with the verb BROKEN. But in collocation with the word “engagement” SERIOUS acquires the connotation STABLE and STABLE makes a contradiction with BROKEN easily.

5) The basis of optimism is sheer terror.

OPTIMISM is not an antonym to SHEER TERROR. But a synonym to OPTIMISM is CALMNESS because an optimistic person treats happily all the things that happens with him, so he obviously doesn't trouble often. And CALMNESS in our life, which is full of stress, unpleasant surprises and unexpected obstacles requires a great amount of COURAGE.

After making this synonymic row, we see that OPTIMISM and SHEER TERROR make a contradiction in this connotational paradox.

6) Behind every exquisite thing that existed, there was something tragic

EXQUISITE is a synonym to the word BEAUTIFUL, and BEAUTIFUL is a synonym to WONDERFUL. The connotation of WONDERFUL is good, happy, etc. So we can see, that in this aphorism TRAGIC is an antonym to EXQUISITE in its connotation.

### **CONCLUSION**

To conclude the perusal of examples of O. Wilde's paradoxes, a table of examples was created with a very practical purpose of understanding the mechanism of paradox “birth” at least on the words level. And the samples under research gave grounds to stipulate an idea that juxtaposition of connotations of words chosen by the writer play the crucial role in forming a paradox. We dare name such paradoxes of O. Wilde connotational paradoxes.

The article raised student's awareness on the issue of specificity of Oscar Wilde's paradoxes as well as on his literary work in general. We have formed and stipulated a different point of view on paradoxes of Oscar Wilde. Also we created a practical tool to distinguish Wilde's paradoxes from a broad range of his aphorisms. And what is more important, it invites to open the new horizons in researching the marvellous literary heritage of Oscar Wilde.

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## **ФИЛОСОФСКИЙ СМЫСЛ ИДЕОЛОГИИ ПАТРИОТИЗМА**

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### **Аннотация**

**Введение.** В данной статье рассматривается актуальная тема патриотизма как основной человеческой ценности. **Цель исследования** – определить понятие «патриотизма» и сравнить его с космополитизмом. **Материалы и методы.** В качестве материалов были использованы научные статьи и публикации авторов-специалистов, в качестве методов – социологический опрос среди студентов УГМУ. **Результаты.** Рассмотрено место патриотизма в системе ценностей человека в русской культуре. **Обсуждение.** Исследованы элементы структуры патриотизма и отношение к нему студентов УГМУ. **Вывод.** Выявлена актуальность патриотизма для современной российской действительности.

**Ключевые слова:** патриотизм, ценность, духовность, любовь, Родина.

## **THE PHILOSOPHICAL MEANING OF THE IDEOLOGY OF PATRIOTISM**

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### **Abstract**

**Introduction.** This article discusses the current topic of patriotism as the main human value. **The aim of the study** - to define the concept of "patriotism" and compare it with cosmopolitanism. **Materials and Methods.** Materials scientific articles and publications of specialist authors were used, a sociological survey among students of USMU was used as methods. **Results.** The place of patriotism in the human values system in Russian culture is considered. **Discussion.** The elements of the structure of patriotism and the attitude of UMMU students to it are investigated. **Conclusion.** The relevance of patriotism for modern Russian reality is revealed.

**Keywords:** patriotism, value, spirituality, love, homeland.