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Research article

## Axiological parameters of Russian decorative texts in the modern linguistic-cultural space

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**Abstract.** The study analyzes decorative texts from a linguistic-axiological perspective. The relevance of the research is explained by the wide spread of textualized objects of reality in the modern linguistic space. The aim is to analyze the axiological parameters of Russian decorative texts and identify the dominant values in the axiological sphere of the collective consciousness of contemporary Russian society. The study material included Russian decorative texts written on clothing, cars, bento cakes, gifts, disposable coffee cups, jewelry, and interior design. The value parameterization was conducted with the help of methods of linguistic-axiological interpretation, definition analysis, and conceptual analysis of key words. As a result, decorative texts have been proved to be a new form of the language on objects of reality, alongside with study and electronic media; such texts function as catalysts of value meanings in the modern linguistic space. I-mentality as a predominant model of self-identification of the linguistic personality has been identified. This is determined by the inherent self-presentational function of decorative texts and by the expansion of mass culture with self-promotion as its norm. It has been found that deliberate violation of linguistic norms distorts axiological norms and offsets value meanings, which are displaced by simulacra. The following axiological parameters of Russian-language decorative texts have been established: the importance of material values, a hedonistic world perception, and egoistic, assertive, and antisocial behavior. The prospects for the research lie in expanding the corpus of Russian decorative texts to enhance the objectivity of linguistic-axiological analysis and in studying the axiologemes of Russian decorative texts in the form of aphoristic statements.

**Keywords:** axiology, linguistic culture, value, simulacrum, self-presentation, self-actualization, I-mentality, linguistic creativity

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## Introduction

The modern language space includes a variety of textual innovations, and Russian decorative texts among these innovations are of particular interest. Now we can adorn objects of reality with meanings with the help of new technical means which place verbal symbols on the surfaces of clothing, tableware, jewelry, food, vehicles, walls, and buildings. Text prints have replaced drawings, patterns, and ornaments. In some cases, they are perceived as works of art (Fig. 1), being placed alone or in combination with graphic elements.

The trend of objectifying items is driven by transformed consciousness of modern members of society. The shift in the cultural paradigm due to globalization and the expansion of mass culture shape people who want to construct a specific image in the eyes of others and demonstrate their uniqueness and their ‘social-ideological, intellectual-evaluative, and communicative position in the world’ (Zakharova, Yezhikova, 2018: 58). This phenomenon arose from blurring boundaries between real and virtual space, where an online persona is created and ‘people display themselves and simultaneously evaluate others, gathering new “material” for future broadcasts of their own self’ (Shamaeva, Zueva, 2021: 37). In Russian decorative texts, language becomes a means of self-expression; through getting a textualized object or placing a textual print on a car, the linguistic personality demonstrates certain value meanings conveyed in the text and congruent with the value codes of their personal axiological sphere. The above explains the **relevance** of this study. The analysis of the linguistic-axiological component of Russian decorative texts is necessary to identify elements of the axiological sphere of contemporary Russian society which reflect the value system as the ‘highest behavioral guidelines’ (Karasik, 2012: 43) of a particular individual.

Decorative texts were not distinguished in modern linguistics as a separate group of textual innovations functioning only on objects of reality. At the same time, it is obvious that they are a new form of language placed on objects as special text media alongside paper and electronic ones. Since the pragmatic context of text perception is determined by extraverbal conditions of its functioning, Russian decorative texts represent a new language format of mediated communication in written form (Nepomniashchikh, 2025).



**Figure 1.** Text picture  
“TIME TO OPEN UP YOURSELF”  
Source: Online store  
“Wildberries”. Retrieved  
11 September 2025 from  
[https://www.wildberries.ru/  
catalog/517164791/detail.  
aspx?size=714787601](https://www.wildberries.ru/catalog/517164791/detail.aspx?size=714787601)

Among Russian decorative texts, the most studied ones are texts on clothing, which are considered as a form of verbal communication (Zakharova, Yezhikova, 2018; Martynova, 2019) from the perspective of pragmatic (Sharifullin, 2009) and functional (Ivus, 2012) approaches. At the same time, the researchers note that “clothing becomes a way to verbally declare the ethical and ideological components of a person’s identity and present the linguistic personality of a representative of Russian culture” (Zakharova, Yezhikova, 2018: 61). Other Russian decorative texts have not undergone linguistic-axiological analysis. Linguists study various types of discourse from the perspective of linguistic axiology: digital and media (Kokina, 2019), sports (Digalev, Karasik, 2025), military-political (Lobanova, Seredenko, 2025), and “cancel culture discourse” (Arakelova, 2025). Foreign researchers in the field of linguistic axiology study educational space: they examine the relationship between professional values and communicative skills in a foreign language for the formation of professional speech culture (Galskova, Komochkina, Poliakova, 2025) and ‘academic integrity’ in the context of digital education (Zlenko, Smyrnova, 2025). Values attract the attention of researchers from different countries (Bhattacharjee, 2025; Pritchard, 2025). However, many Russian researchers work with English texts, and their works are not relevant for describing modern linguistic axiological sphere as part of linguistic and cultural situation in Russia.

The **aim of the study** is to analyze the axiological parameters of Russian decorative texts identifying the dominant values in the axiological sphere of the collective consciousness of modern Russian society.

### **Methods and Materials**

The research **material** included various Russian decorative texts without direct product or brand-identifying information: texts on clothing, cars, bento cakes, and other gifts within the framework of gift marketing; texts on disposable coffee cups and jewelry excluding texts with theological semantics; texts in interiors (stickers, inscriptions made of neon tubes and LED strips); textual paintings and panels. The material was collected in real life (Irkutsk) and through relevant queries in Rунet search engines, on marketplaces (Ozon, Wildberries, Yandex Market), and in jewelry online stores SOKOLOV and SUNLIGHT. The card index contains more than 1,000 entries. In the text examples, the original graphics are preserved whenever possible, and the slash (/) denotes paragraph division when there is no required punctuation mark.

Axiological parameters of Russian decorative texts are revealed with the help of methods of linguistic-axiological interpretation, definitional analysis, and conceptual analysis of key words.

The research methodology is based on key concepts of value theory, evaluation, and ways of its implementation in language through the actualization of particularly significant meanings.

In our study, we rely on the key concepts of linguo-axiological analysis developed by N.D. Arutyunova (Arutyunova, 2003) and E.M. Wolf (Wolf, 2009), who described the types of evaluative semantics and ways of its implementation. The theoretical basis of the research also includes significant works on linguistic axiology by V.I. Karasik (Karasik 2012, 2024), E.F. Serebryannikova (Serebryannikova, 2011, 2024), and N.N. Kazidub (Kazidub, 2009; Kazidub, Klamer, 2023).

## Results

The linguistic space is decorated with verbal ‘patterns’. The study confirms the hypothesis that Russian decorative texts as a new format of language existence on objects of reality, along with paper and electronic media, express value meanings and reflect the axiological orientations of modern Russian society.

A predominance of the ‘I-mentality’ as a model of self-identification of the linguistic personality has been identified, which is determined by the inherent self-presentational function of Russian decorative texts and the expansion of mass culture, where self-promotion is usual.

Decorative texts are built with various techniques of linguistic creativity, which makes them highly attractive.

Distortion of axiological norms, leveling of value meanings, and their replacement with simulacra are caused by deliberate violation of linguistic norms. The simulative nature of decorative texts is due to their dual-address orientation. The axiological parameterization of decorative texts occurs at the verbal-conceptual level through the actualization of axiologemes and at the pragmatic level because of a fascinating effect.

The study identifies axiological parameters in Russian decorative texts as elements of the modern linguistic and cultural space. They describe dominant values as parts of the axiological sphere of the modern collective consciousness of the Russian language personality: the value of material goods, a hedonistic perception of the world, and egoistic behavior.

Since value characteristics of reality are the basis of linguistic culture, the conducted research contributes to the description of the contemporary linguistic-cultural situation in Russia, reveals the features of the transformed value codes constructing the self-image and transmitting it through language, and forms self-identification and socialization processes of the language personality in the context of modern cultural changes.

## Discussion

### *Russian decorative texts as explicators of value meanings*

Decorative text is a “text (text print) on the surface of an object of reality, serving as a decorative and verbally meaningful element of that object” (Nepomnyashchikh, 2025: 1488), as well as any material text, i.e. text where verbal symbols are made from any materials (a decorative hashtag for a photoshoot, a topper for a cake or bouquet, etc.).

Russian decorative texts are visual and semantic decoration of an object or space; here texts are understood as verbal drawings; they function within the framework of marketing discourse, where everyone is involved in commodity-money relations. At the same time, the axiologization of discourse is understood as “a way of enhancing the evaluative component of an object conceptualization activating the discursive interpretative thinking of subjects in problematically understood contexts through an appeal to the semiotic value dimension of language, its vocabulary, and grammar” (Serebryannikova, 2024: 110). Although the term “substantial discourse” is not used in modern linguistics and texts on objects are not studied as a particular form of language, it is evident that the same text printed on a real object or handwritten on a sheet of paper has a completely different level of ‘enhancement of the evaluative component.’

Marketing specialists creating Russian decorative texts for promoting goods and services appeal to the consumer’s emotional intelligence, which makes decorative texts highly attractive (Fig. 2).



**Figure 2.** A clock image on the T-shirt where all hands are the word *щa* ‘colloquial *‘Just a minute’*’

Source: Online store “Wildberries”.

Retrieved 11 September 2025 from <https://www.wildberries.ru/catalog/343383525/detail.aspx?size=510602895>

At the same time, the meaning of the text is the fundamental criterion for the value of the actual item. For example, there are series of T-shirts decorated with texts that in terms of commodity characteristics do not differ from each other (the same design, fabric, color, etc.). Consequently, the consumer chooses a certain option only for specific textual decoration.

The cost of an object increases by the values objectified in a decorative text. Thus, the consumer always has the choice to purchase an item without text decoration or with text. In case of a text-decorated item, material characteristics of the product are secondary; they are less important than non-material values: the creativity of the decorative text that shapes its attractiveness, and the novelty of the meanings it conveys.

On the one hand, marketers focus on the value orientations of the average consumer: a product will be in demand if the attitudes encoded in decorative texts match the consumer's value orientations. On the other hand, choice is always limited to specific commercial offers, which form a system of supposedly desired options and a trend for certain value incentives in the consumer's mind. In this regard, the cultivated value meanings can distort the axiological attitudes of a language personality and destructively affect the personal axiological sphere.

O.E. Pavlovskaya and L.E. Ilyina (Pavlovskaya, Ilyina, 2024: 420), within the framework of the linguistic-axiological approach, study the post-folklore text and attribute diverse texts to the “minor genres of post-folklore,” including texts used decoratively: greetings (we consider texts on bento cakes as decorative ones), aphorisms, proverbs (anti-proverbs), quotes, and pseudo-quotes. Considering Russian decorative texts as post-folklore texts, in our opinion, is not quite accurate because they are purposefully created by marketers. At the same time, the most successful creative texts are widely reproduced and acquire an established meaning: *Я ЗА ЧТО ПЛАЧУ НАЛОГИ? ВОВА, ДИМА, ГДЕ ДОРОГИ?!* ‘WHY DO I PAY TAXES? VOVA, DIMA, WHERE ARE THE ROADS?!’ (on a car); *Спасибо деду за победу! Thank you, Grandpa, for the victory!* (on a car). Conversely, marketers can use winged expressions, often precedent ones: *ТЫ ЗАХОДИ, ЕСЛИ ЧТО* ‘COME ALONG IF YOU WANT’ (on a coffee cup; in interior design); *засынай с мечтой – просыпайся с целью* ‘fall asleep with a dream, and wake up with a goal’ (textual picture); *ГРАНИЦЫ СУЩЕСТВУЮТ ТОЛЬКО В НАШЕЙ ГОЛОВЕ* ‘BORDERS EXIST ONLY IN OUR HEADS’ (textual picture); *ТВОЯ / ЖИЗНЬ — ТВОИ / ПРАВИЛА* ‘YOURS IS / LIFE, AND YOURS ARE / RULES’ (in interior design).

Russian decorative texts inherently contain axiological valence, since words applied to an object or placed in a space automatically enhance their value and form an axiological ‘white noise.’ Real space is not largely filled with words, and the verbal symbols written on objects of reality are perceived as axiologically significant. Value codes begin to ‘work’ at the level of neurolinguistic programming: certain lexical units and meanings elicited by their combination are actualized, and the replication of identical axiological incentives cultivates specific value codes which create a system of axiological coordinates.

Thus, value meanings in Russian decorative texts are determined by their self-presentation function, which is expressed in their orientation toward a collective addressee and conditions the axiological code manifestation based on the I-position. Self-presentation is a defining feature of Russian decorative texts. Such texts represent communication as either direct or indirect transmission of the I-image, since the choice of linguistic means in speech behavior characterizes the linguistic personality.

### ***I-mentality as a model of self-identification of the modern linguistic personality***

The communicative behavior of a modern linguistic personality publicly manifests worldview attitudes through decorative texts. Through textual decoration, the linguistic personality publicly presents themselves and, by wearing an item with a text print, confirms the coherence of the proposed meanings with the codes of their personal axiological sphere.

In this case, the text on a personal item is like a mandatory attributive text on product packaging, which identifies the brand and manufacturer. A company slogan is also often placed on the packaging to influence potential consumers and build brand recognition through the created specific image. Decorative texts ‘brand’ a linguistic personality, that is, they shape its image by creating a verbal-semantic ‘packaging’ or ‘covering,’ which ‘violates the traditional Russian notion of modesty as a prohibition on self-promotion’ (Zakharova, Ezhikova, 2018: 58) in the context of the original collective, and later national, Russian consciousness. Frequent I-statements in decorative texts reflect a change in communicative, and therefore social, behavior and indicate deep mental transformations under the influence of mass culture.

This linguistic phenomenon reflects the strengthening dominance of the egocentric modality of the self-identification, a divergent I-mentality, where the subject acts as a sovereign bearer of free consciousness: ‘Egocentric consciousness proceeds from the presumption of universal equality; every opinion has the right to exist; the highest value of life is self-actualization of the individual and the resulting creativity in communication’ (Karasik, 2012: 47). Self-actualization as a value in modern egocentric consciousness is manifested in frequent value descriptors characteristic of a leader: “The qualities of a discursive leader personality relate to the highest level in the cognitive structure of the personality, its ‘orientation,’ including the value orientations of a subject focused on their goals, plans, and dreams...” (Kozlova, 2024: 84). The motivating semantics of many Russian decorative texts, regardless of where they are placed, actualizes the axiological themes of *goal* and *dream*: *Люди, у которых есть цели, добиваются успеха; живи целью, а не проблемой* ‘People with goals achieve success; live by your goal, not by your problem’ (in the interior); *Найди цель ресурсы найдутся* ‘Find your goal, and you get the resources’ (textual picture); *Мечтать не вредно; Мечту никогда не забудешь; ПРЕВРАЩАЙ мечты в цели; Мечтай / планируй / действуй* ‘Dreaming is harmless; You will never forget a dream; TURN dreams into goals; Dream / plan / act’ (in the interior); *Мечтай* ‘Dream’ (on a ring; in the interior); *Мечты сбываются* ‘Dreams come true’ (on a ring; in the interior); *Будущее принадлежит тем, кто верит в свои мечты* ‘The future belongs to those who believe in their dreams’; *Меч-*

май и действуй 'Dream and act'; пей кофе мечтай и действуй 'drink coffee, dream, and act'; Мечта рядом! 'The dream is near!' (on coffee cups).

Thus, Russian decorative texts reflect self-actualization of personality through assertive communicative behavior associated with processes of self-identification: Я НЕ УПРЯМЫЙ, Я ПРОСТО ВСЕГДА ПРАВ 'I am not stubborn, I am just always right'; ТАКОГО КАК Я НЕ БЫЛО, НЕТ И НЕ БУДЕТ 'There has never been, there is no, and there will never be anyone like me' (on clothing).

At the same time, divergent axiological descriptions range from pejoratives (1) to exaggerated, hymnic self-assessments (2):

1. ДУШНИЛА 'NAG' (on clothes; on a car); (a present) for Nag from Woman-abuser (on a cake); НЕ САХАР 'I am no sugar'; ПСИНА 'DOG'; СИЛЬНАЯ ДУХОМ / СЛАБАЯ КУКУХОЙ 'strong in spirit, /but crazy'; ТЯЖЕЛО БЫТЬ ДУШНИЛОЙ, НО Я СТАРАЮСЬ; IT'S HARD TO BE A NAG, BUT I TRY; ГЛАВНОЕ БЫТЬ СЧАСТЛИВЫМ, И НЕ ВАЖНО, КАКОЕ ЗАКЛЮЧЕНИЕ НАПИШЕТ ПСИХИАТР 'The main thing is to be happy, and it doesn't matter what conclusion the psychiatrist writes'; ВО МНЕ ДАЖЕ КРОВЬ ТЕЧЕТ ОТРИЦАТЕЛЬНАЯ, ЧТО УЖ ГОВОРИТЬ О ХАРАКТЕРЕ 'Even my blood is negative, let alone my character'; ПРОФЕССИОНАЛЬНЫЙ СУЕТОЛОГ 'Professional fuss expert'; ВЕЧНО МОЛОДОЙ, ВЕЧНО НЕДОВОЛЬНЫЙ, КАК СТАРЫЙ БЛИН ДЕД 'Forever young, forever dissatisfied, like an old man'; ТЯЖЕЛЫЙ ХАРАКТЕР ПОТОМУ ЧТО ЗОЛОТОЙ 'My character is tough because it is made of gold' (on clothes); вполне уравновешенная 'rather balanced furious; волшебная на всю голову 'completely magical' (topper).

2. ХОРОШИХ ЛЮДЕЙ ОСТАЛОСЬ МАЛО БЕРЕГИТЕ МЕНЯ 'There are few good people left, take care of me'; СЧАСТЛИВ ТОТ, У КОГО ЕСТЬ Я 'Lucky is the one who has me'; МУЖИК НАСТОЯЩИЙ 100% (ИСЧЕЗАЮЩИЙ ВИД) 'A real man 100% (an endangered species)'; ПО ГОРОСКОПУ Я БОГИНЯ 'According to the horoscope, I am a goddess'; КРАСИВАЯ, СМЕШНАЯ, ПОШЛАЯ... БОЖЕ, ДА Я ИДЕАЛЬНАЯ 'Beautiful, funny, naughty... Oh, my god, I am perfect'; КОГДА ТЫ ЛУЧШИЙ ТРУДНО БЫТЬ СКРОМНЫМ 'When you are the best, it's hard to be modest' (with a crown image); РУКАСТЫЙ МУЖИК 'a handyman'; ВОТ ТАК ВЫГЛЯДИТ ИДЕАЛЬНЫЙ МУЖЧИНА 'This is what the perfect man looks like (on clothing)'.

Axiologically opposed self-identifications are associated with cultural transformations: "Modern people are perhaps the first generation with mass narcissism, oscillating between self-confidence and an awareness of worthlessness" (Shamaeva, Zueva, 2021: 38). "Value swings" can destructively affect the self-identification of a linguistic personality, as the cultivated pejorative

evaluations can distort the value norm; there occurs a simulatory substitution of value codes from the benchmark “I am unique” to the value vector “it’s normal to be abnormal”.

Russian decorative texts as written speech acts explicate the value orientations of a linguistic personality. At the same time, the owner of a textualized object is not the author of the text, but rather ‘claims’ authorship for themselves. Consequently, a decorative text has two levels in recipient orientation, from the marketer to the consumer, and from the consumer as an individual linguistic personality to other members of society, incidental recipients. While ‘trying on’ the postulated meanings, the consumer ‘acquires’ the text; then the text goes to a collective audience, and the latter evaluates the owner of the decorative text, which forms a certain image through textual decoration. In this regard, some researchers believe that such reproducible texts show the individuality of the linguistic personality, but rather its ‘pseudo-individuality’ (Martynova, 2019: 83). Consequently, decorative texts typify and mark the ways of self-expression. We do not know to what extent the image created by Russian-language decorative texts correlates with the character of a real person. This is the reason why the concept of ‘simulacrum’ becomes particularly relevant in contemporary culture.

### ***Simulacra as pseudo-values of mass culture***

Values are known to be a concentrated expression of culture (Karasik, 2012: 45) and are understood as principles, preferences, norms, and ideals grouped in a certain way and forming the ‘axiological sphere’ and the axiological dimension of language (Kokina, 2019: 196). However, contemporary mass culture reproduces values as representations of the necessary style of behavior, lifestyle, career, interpersonal relationships, and ideological principles (Zakharova, Ezhikova, 2018: 60). This makes the opposition of truly cultural, quasi-cultural, and pseudo-cultural meanings significant (Karasik, 2024: 146).

According to J. Baudrillard, simulation is generation by models of a real without origin or reality: a hyperreal (Baudrillard, 2013: 204). Many researchers think that modern humanity lives in a hyperreality where socio-cultural facts lose their connection to the objective world and become autonomous simulacra (Shamaeva & Zueva, 2021: 35). This happens because modern society blurred the boundary between reality and unreality, actual life and imaginary or artificial fragments, for example, a performance, real politics from staged presentations or shows (Petryakov, 2024: 77–78). In this regard, the concept of simulacrum becomes key to understanding contemporary socio-cultural processes and is defined as a sign detached from its denotatum, which exists in a specific space of pseudosémiosis and is understood as hyperreality (Karasik, 2012: 45). We believe that the I-mentality as the prevailing model of self-identification of

a linguistic personality today is based on the expansion of simulacra in mass culture as a “system of illusory values” (Novikova 2016: 69), where “the individual, intoxicated by their own reflection, loses touch with reality” (Shamaeva, Zueva, 2021: 38). As a result of the blurred boundaries between the real and the unreal, the sign as a value is denied; this is one of the characteristics of the total negation of values inherent in the postmodern worldview (Karasik, 2012: 45), a “discourse of cancellation” (Arakelova, 2025). Language reflects this through a violation of logical categories, the creation of various kinds of illogicalities, semantic ambiguity, and equivocation as a means of dismantling ideological dogmas (Zakharova, Ezhikova, 2018: 59) in a linguistically creative model of speech behavior. Consequently, the mass creativity observed in language today is the result of the formation of an I-mentality with its egocentric communicative practice, which is largely playful (Karasik, 2012: 47). Language game deforms fundamental value meanings. Thus, the creativity of the text *ANGEL* with a picture of flames lies in the mismatch between verbal and iconic codes, which forms a semantic simulacrum at the level of cognitive distortion as a result of text decoding. At the same time, the text has a pronounced semantics of “counterbalancing” the negative part of the statement: the iconic element in this case is stronger than the verbal one and becomes the semantic dominant of the text. According to many researchers, one of the leading trends of modern mass culture is its demonization through the “ideologeme of dehumanization” (Malenko, 2023: 13–14): Я АНГЕЛ, ЧЕСТНОЕ СЛОВО! ПРОСТО НА МЕТЛЕ БЫСТРЕЕ ‘*My word, I am an angel. But it is faster to fly on a broom*’; РЯДОМ СО МНОЙ ДАЖЕ ДЬЯВОЛ ЧИТАЕТ МОЛИТВУ ‘*Even the devil reads a prayer next to me*’ (on clothing).

Thus, the simulative nature of Russian decorative texts actualizes certain value meanings through linguistic creativity as violating the language norm, which distorts the value codes of the axiosphere: “The emergence and multiplication of simulacra is a troubling sign of a crisis” (Karasik, 2012: 45).

The objectivity of images which are created in modern decorative texts is unknown, given that all people unconsciously identify themselves with skillfully arranged simulacra models (Baudrillard, 2000: 157). At the same time, the constant cultivation of certain value meanings, including in popular decorative texts, leads to ‘significant distortions of traditional notions of people about themselves and their place in society’ (Malenko, 2023: 13–14).

However, the fact that Russian decorative texts are found on a wide variety of items today and that there are numerous companies literally selling words on marketplaces, indicates that text-adorned items are popular and marketers assign certain value parameters to decorative texts.

### ***Dominant Values of Contemporary Decorative Texts***

Language is the concentrated storage of culture in the form of encoded values within the content of linguistic units (Karasik, 2024: 145), which is its very important function. Values are encoded in linguistic signs with varying degrees of concentration. A key concept in linguistic axiology is the axiologeme understood as a linguistic representative of axiological meaning (Kazydub, 2009: 134); a linguistic nomination embodying value categories of a particular linguistic culture (Kazydub, Klamer, 2023: 125). Therefore, axiological parameterization forms a system of axiological coordinates by bringing axiologemes to the focus of the discursive event (Kazydub, Klamer, 2023: 125). Being catalysts for axiological concepts, axiologemes can be attractors, synergistically generating a pragmatic effect of involvement in the event within the conceptual structure of value meaning (Serebryannikova, 2024: 115).

The axiological parameterization of Russian decorative texts acts at the verbal-conceptual and pragmatic levels.

On the one hand, the system of axiological coordinates in decorative texts at the verbal-conceptual level is represented through axiologemes which convey eternal values for inculturation and socialization along the axis of the semiotic continuum of transmitting particularly significant meanings (Kokina, 2019: 196): *Счастье там, где семья* ‘*Happiness is where the family is*’; *Все начинается с любви* ‘*Everything begins with love*’; *Добрые слова могут быть короткими и простыми, но эхо от них просто бесконечно* ‘*Kind words can be short and simple, but their echo is simply endless*’; *Добро пожаловать домой* ‘*Welcome home*’ (in the interior).

On the other hand, the analysis of Russian decorative texts revealed a significant shift in favor of cultivating material goods, a hedonistic world perception, and an egoistic, assertive, and even antisocial behavior style. These axiological dominants are actualized because of the simulated substitution of established value stereotypes and their destruction through explicit or implicit evaluation of the axiological norm. This occurs through the pragmatic use of linguistic creativity in terms of language game, text creolization, and transformation of set expressions and precedent neologisms. Thus, the axiological parametrization of Russian decorative texts at the pragmatic level is constructed with the effect of fascination through the creation of highly attractive texts capable of receiving involuntary approval from the recipient thanks to the semantics of what is being said.

The axiologeme ‘money’ is conveyed through the imitated first-person dialogue statements, direct self-evaluations of the language personality, actualized precedent meanings, and as pseudo-definitions: *ВЕЮ ЛЮДЯМ ТОЛЬКО ПОСЛЕ ПРЕДОПЛАТЫ* ‘*I believe people only after prepayment*’; *Я ЗДЕСЬ*

ТОЛЬКО РАДИ ДЕНЕГ ‘*I’m here just for the money*’; БУДУЩИЙ МИЛЛИАРДЕР ‘*Future billionaire*’; За деньги ДА! *YES, for money!*; Деньги (сущ.) единственное, что я могу серьезно принимать на свой счет ‘*Money (noun) is the only thing I can take seriously to my account*’ (on clothing). In the last example, the semantics of the phraseological expression *принимать на свой счет* ‘*take it personally*’ (lit. to take to one’s account) is narrowed to the material component (bank account). The cultivated stereotype of an independent person’s behavior, who does not care about other peoples’ opinions, is realized through the transformed set expressions: ВАШЕ МНЕНИЕ ОЧЕНЬ ВАЖНО ДЛЯ ВАС ‘*Your opinion is very important to you*’; МИНИСТЕРСТВО НЕ ТВОИХ СОБАЧЬИХ ДЕЛ ‘*Ministry of not your business*’ (on clothing), as well as through direct pejorative assessment of the collective addressee: БЕСИШЬ ‘(you are) *annoying*’; ФУ, ЛЮДИ ‘*Ev, people*’ (on clothing).

The text *МОНЕЮПУЛЯТОР* (on clothing) is a hybridization of Latin and Cyrillic script based on the similar sounding of the English word ‘*money*’ and the first two syllables of the Russian word ‘*манипулятор*’ (manipulator). The text becomes a self-presentation of the linguistic personality oriented towards money as the highest material value.

In the text *Ничего не дано. Все заработано* ‘*Nothing has been given. Everything has been earned*’ (in the interior; a graphic image of a basketball and the face of the American basketball player LeBron James), creativity is in the use of the precedent name of a famous person, who after text decoding becomes the recipient’s referential group. The illocutionary purpose supposes that this is the perlocutionary effect of the text, caused by the semantic evaluation of honest earning as a way to achieve success.

In Russian decorative texts transmit a structurally complex concept of *here and now*, aimed at actualizing the axiological motif of the *power of the moment*. The text *всему свое время* ‘*Everything has its time*’ with an image of an hourglass, where the word “*its*” is pouring like sand, outlines the value of time. Time as an unconditional value is represented in Russian decorative texts through direct nominations: *Нет ничего более важного, чем этот момент* ‘*There is nothing more important than this moment*’; *Время для счастья — сейчас!* ‘*Time for happiness is now*’; *Место для счастья — наш дом!* ‘*Place for happiness is our home!* (in interior design); *Время для счастья сейчас!* ‘*Time for happiness is now*’; *Место для счастья здесь!* ‘*Place for happiness is here*’; *Когда, если не сейчас?* ‘*When if not now?*’ (on a coffee cup); *Здесь и сейчас* ‘*Here and now*’ (on a ring); *СЕЙЧАС ЛУЧШИЙ МОМЕНТ ДЛЯ ДЕЙСТВИЙ* ‘*Now is the best time to act*’; *СЕЙЧАС САМОЕ ВРЕМЯ ЖИТЬ СВОЮ ЛЕГЕНДАРНУЮ ЖИЗНЬ* ‘*Now is the time to live your legendary life*’ (text pictures); *Этот день обмена и возврата не подлежит!* ‘*This day cannot be*

returned or exchanged’; *ТО САМОЕ ВРЕМЯ, ТО САМОЕ МЕСТО* ‘Now is the right time. Here is the right place’ (in interior design).

On the one hand, such texts are really motivating, form the life value, and teach time saving. On the other hand, they form a hedonistic personality, who makes decisions to satisfy immediate needs and cannot think ahead or consider consequences: *сейчасъ* ‘nowhappiness’ (on clothing); *Вчера Сейчас Завтра* ‘Yesterday Today Tomorrow’ (text picture).

A hedonistic world perception destabilizes traditional behavior norms. For example, the analyzed texts cultivate the significance of alcohol through various techniques of linguistic creativity:

– imitating dialogue: *ТИХО! Я С ПОХМЕЛЬЯ* ‘Be quiet! I’m hungover’; *В ПРИНЦИПЕ Я МОГУ И НЕ ПИТЬ, НО У МЕНЯ НЕТ ТАКОГО ПРИНЦИПА* ‘In principle, I could avoid drinking, but I don’t have such a principle’; *НАСТРОЕНИЕ PROSECCO* ‘I feel like prosecco’ (on clothing); *НАЛИВАЙ, А ТО УЙДУ!* ‘POUR ME A DRINK, OR I’LL LEAVE!’ (topper); Ну что же вы молчите?! Наливайте! ‘Well, why are you silent?! Pour me a drink!’ (in the interior);

– referring to precedent statements: *Мы искали счастье, но нашли вино* ‘We were looking for happiness, but we found wine’ (on clothing); *выпьем за любовь!* ‘let’s drink to love! (a phrase from a famous pop-song)’ (toppers);

– by pseudo-definitions: *НаКатя* (от др.-греч.) Катя, которая любит накатить *NaKatya* ‘name made of nakatit’ colloquial to drink + Катя’ (from Old Greek) *Katya who loves to drink* (on clothing); *ПЬЮЛИЯ* (Неопределившаяся Юлия) *P’YULIA* ‘name made of drinking + Yulia’ (*Undecided Julia*) (on a mug);

– by direct characteristics of the language personality: *пьяная и счастливая!* *drunk and happy!* (topper).

Drinking alcohol as a negative characteristic of a person is conveyed in decorative texts as an axiological concept leading to alcohol addiction valorization, because it forms a value-based stereotype of alcohol consumption as a norm of behavior in modern society: *H<sub>2</sub>O — ДЕВИЗ НЕ НАШ / НАШ — C<sub>2</sub>H<sub>5</sub>OH* ‘H<sub>2</sub>O is not our motto / ours is C<sub>2</sub>H<sub>5</sub>OH (on clothing; the chemical formula of ethyl alcohol). The text *ЗАВЯЗАТЬ С АЛКОГОЛЕМ Я МОГУ ТОЛЬКО ПАКЕТ* ‘I can only tie up a package with alcohol’ (on clothing) expands the meaning of the expression *завязать с алкоголем* where *завязать* means ‘to quit’ and ‘to tie up’ at the level of word game and objectifies the idea that it is impossible to give up drinking. The combination of “package” with “alcohol” characterizes the scale of consumption.

The text *БУХАТЬ — ЭТО ВАМ НЕ СПОРТОМ ЗАНИМАТЬСЯ, ТУТ НУЖНО ЗДОРОВЬЕ ИМЕТЬ* ‘Drinking is not like doing sports, you need to be healthy for this’ (on clothing) imitates conversational speech with slang. The

axiological vector creates a heroic image of a person who can consume alcohol due to their genetic uniqueness. The author's opinion as an 'individual expression of opinion' (Zubova, 2025: 173) is presented as an objective one.

Some texts have linguistic creativity replacing a lexeme in a set expression, for example, creating an occasional 'patronymic' based on the name of a wine in Latin letters: *DASHA PROSECCOvna Moode* (on clothing).

Russian decorative texts replace lexical elements in set expressions and break a value stereotype by 'mocking' it at the level of linguistic distortion: *ЗА ВСЕ В ЭТОЙ ЖИЗНИ ПРИХОДИТСЯ ПИТЬ* 'You have to drink (instead of pay) for everything you get in this life'; *МЕНЬШЕ СЛОВ / БОЛЬШЕ ВИСКИ* 'LESS TALK / MORE WHISKEY' (on clothing); *БЕРУ ВСЕ ВИНО НА СЕБЯ!* 'I take all the wine on myself' (topper).

Substituting the value meaning with a simulative one is frequent: *РАБОТАЮ, ЧТОБЫ МОИ КОШКИ НИ В ЧЕМ НЕ НУЖДАЛИСЬ* 'I work so my cats won't need anything' (on clothing; a set expression substitutes the lexeme 'children' with the lexeme 'cats'); *ЕСЛИ ВАШЕ СЧАСТЬЕ НЕ В ДЕНЬГАХ ШЛИТЕ ИХ МНЕ* 'If your happiness isn't money, send it to me' (on clothing; cancellation of the value meaning of the proverb 'Happiness is not in money' by actualizing the presupposition 'my happiness is money'); *НЕ ОТКЛАДЫВАЙ ДО УЖИНА ТОГО, ЧТО МОЖЕШЬ СЪЕСТЬ ЗА ОБЕДОМ* 'Don't put off until dinner what you can eat at lunch' (textual picture; the verb 'do' of the original proverb is substituted with the verb 'eat'); *ты веришь в любовь с первого укуса?* 'Do you believe in love at first bite?' (in interior; the lexeme 'sight' of a set expression is substituted with the lexeme 'bite'). The value meanings are distorted through a positive assessment of negative phenomena, when the vector of normality shifts: *ПЕРВЫЙ МУЖ ВСЕГДА КОМОМ* 'The first husband is always a failure' (on a cake); *ТЕРПЕНИЕ И ТРУД... ВСЁ, Я УСТАЛ* 'Persistence overcomes ... that's it, I'm tired' (on clothing); *ТЫ ЭТО... ПОСИГНАЛЬ, ЕСЛИ ЧТО* 'Please, honk if anything happens' (on a car).

Since the verbal embodiment of values is associated with evaluation as an act of establishing a value attitude through assessment, when the axiological component of lexical semantics is formed (Semenova, Nalobina, 2025: 198), transformed proverbs and set expressions have an explicit simulatory character as they devalue traditional axiological codes and disrupt the previously formed conventional, collective interpretation (Nelyubova, 2025: 118).

Certain axiological meanings activate value incentives, and what traditionally received a negative evaluation in the value system is perceived as normal. For example, Russian decorative texts verbalize the concept of indifference as a way to avoid psychological trauma: *Будь бесполезен, чтобы тобой не пользовались* 'Be useless so that others don't use you' (on clothing). The text is

perceived not as “harmful” advice, but as an instruction for building relationships. The traditional value of a person who benefits society is undermined through an illogical argument based on the collision of the cognate words “*useful*” and “*to use*.” This example demonstrates how the simulacrum reveals the opposite side of the concept and emphasizes its complete loss or meaning destruction (Petryakov, 2024: 76).

Indifference to others is postulated against the backdrop of an egocentric behavior model through actualized axiom of self-love: *ДЛЯ ЛЮБВИ К СЕБЕ НЕ НУЖЕН ПОВОД* ‘*You need no reason for self-love*’; *БУДЬ У СЕБЯ В ПРИОРИТЕТЕ* ‘*PRIORITIZE YOURSELF*’; *ТЫ — ПРЕКРАСНА!* *балуй и люби себя* ‘*You are wonderful! Pamper and love yourself*’; (in the interior); *КОРОТКО О СЕБЕ — РЕКОМЕНДУЮ* ‘*Briefly about myself: I recommend*’; *МНЕ МОЖНО* ‘*I am allowed to wear it*’ (on clothing).

On the one hand, such texts have a life-affirming meaning and promote assertive behavior of the linguistic personality as confident and openly expressive: *Дорогая Я! Мы с тобой достигнем всего, о чем мечтаем* ‘*Dear Me, we will achieve everything we dream of*’ (text picture); *ТЫ — ЭТО САМЫЙ ГЛАВНЫЙ ПРОЕКТ В ЖИЗНИ, НАД КОТОРЫМ ТЫ РАБОТАЕШЬ* ‘*you are the most important project in life that you are working on*’; *у меня есть я / мы справимся* ‘*I have myself / we will handle it*’ (textual picture). On the other hand, indifference, ‘don’t care’ attitude are cultivated as a value-based behavioral norm: *пофиг! пляшем!* *who cares! let’s dance!* (topper); *Я ВСЕ МОГУ / НО НЕ БУДУ* ‘*I can do everything / but I won’t*’ (on clothing).

Making the highest value an individual who strives for self-actualization, has the right to self-expression, and is oriented toward a behavioral I-mentality model significantly expands permissible boundaries. The distorted value norms and stereotypes change behavior patterns, including speech behavior. This results in the use of jargon and obscene, profane, invective, or intimate vocabulary recorded in its original or distorted form with some letters obscured or written in Latin, in public texts.

Thus, Russian decorative texts convey certain axiological dominants: material wealth, a hedonistic world perception, and an egoistic, assertive, antisocial behavior. At the same time, the attractiveness of the texts is based on their linguistic creativity in various language means: word game, imitation of dialogue, and transformation of set expressions.

## Conclusion

Russian decorative texts explicate value meanings in the modern linguistic and cultural space. They distort the axiological norm through violating the linguistic norm. Their attractiveness creates a fascinating effect at the level of

pragmatic perception. At the same time, they disrupt stereotypical axiological codes and replace them with simulacra meanings. This phenomenon has a pronounced penetration effect, where the postulated value codes become dominant, enter the consciousness of the collective addressee, cause cognitive distortions of the personal axiosphere, and influence behavior patterns.

The prospects for research lie in expanding the corpus of Russian decorative texts to enhance the objectivity of linguistic-axiological analysis, as well as in studying the axiologemes of Russian decorative texts that represent aphoristic statements.

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Научная статья

## Аксиологические параметры русскоязычных декоративных текстов как элементов современного лингвокультурного пространства

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**Аннотация.** Исследование посвящено анализу декоративных текстов в лингвоаксиологическом аспекте. Актуальность исследования обосновывается широким распространением отекстованных объектов действительности в современном языковом пространстве. Цель исследования — проанализировать аксиологические параметры русскоязычных декоративных текстов для выявления ценностных доминант аксиосферы коллективного сознания современного русскоговорящего общества. Материалом исследования послужили русскоязычные декоративные тексты на одежде, автомобилях, бен-то-тортах, предметах дарения, тексты на одноразовых стаканчиках для кофе, ювелирных изделиях, в интерьере. Анализ ценностной параметризации проводился на основе методов лингвоаксиологической интерпретации, дефиниционного анализа, метода концептуального анализа ключевых слов. В результате проведенного исследования доказано, что декоративные тексты как новый формат существования языка на объектах действительности наряду с бумажными и электронными носителями активно функционируют в современном языковом пространстве в качестве катализаторов ценностных смыслов. Выявлено преобладание Я-менталитета как модели самоидентификации языковой личности, что детерминировано имманентной самопрезентационной функцией декоративных текстов, а также экспансией массовой культуры, для которой самореклама становится

нормой. Обнаружено, что в результате намеренного нарушения языковых норм происходит искажение норм аксиологических, ценностные смыслы нивелируются, вытесняясь симулякрами. Установлены аксиологические параметры русскоязычных декоративных текстов: трансляция ценности материальных благ, гедонистического восприятия мира, эгоистического, ассертивного, ассоциального стиля поведения. Перспективы исследования заключаются в расширении выборки русскоязычных декоративных текстов для повышения объективности лингвоаксиологического анализа, а также в изучении аксиологем русскоязычных декоративных текстов, представляющих собой высказывания афористического характера.

**Ключевые слова:** аксиология, лингвокультура, ценность, симулякр, самопрезентация, самоактуализация, Я-менталитет, лингвистическая креативность

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