

SUMMARY

N. V. GOGOL IN THE XXI CENTURY CREATIVE ROLL CALLS OF GREAT WRITERS

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«...EVERYTHING IS NOT ONLY THE MOST TRUTH, BUT EVEN BETTER THAN IT» (THE SECRET OF THE UNITY OF ETHICAL AND AESTHETIC IN CREATIVE MINDS OF PUSHKIN AND GOGOL)

The article compares the reflections of Pushkin and Gogol on the nature of the relationship between aesthetic and ethical principles in artistic creation. The subject of the analysis is both the statements of the writers and the literary texts themselves, which reveal the need of the authors to comprehend a rather complex issue: whether organic interaction, the balance of ethics and aesthetics in the literature of the New Age is possible. Gogol saw in “The Captain’s Daughter” not only “the very truth”, but “something better than it” and called the novel “the best Russian work of a narrative genre”. Pushkin, however, could say: “The goal of poetry is poetry ...” Consequently, a whole series of questions arose: about the relationship between the “truth” of life and the “truth” of literature; about the “purpose” of poetry and the “purpose” of the work “in a narrative genre”.

Both Pushkin and Gogol pass through a certain spiritual boundary in their work (the boundary between the 1820s and 1830s for Pushkin, the 1830s / 1840s for Gogol), revealing not only the uniqueness of the creative personality, but also the peculiarity of historical and literary periods, so close to each other chronologically, but quite different.

Particular attention in the article is paid to such an important component of the reflections of both writers, as the religious and spiritual structure of the artist’s personality. This is expressed in Pushkin’s “Kamennoostrovsky” cycle and his other poems of the late 1820s – 1830s, in numerous epistolary texts by Gogol and “Selected Passages from Correspondence with Friends.” Taken together, these works by two leading writers of the first half of the XIX century allow us to conclude that it is at this time that literature defends its “truth”, which is not reduced to historical and everyday plausibility, to moral and didactic teaching, but activates intrapersonal, spiritual and aesthetic potential of the reader.

V. A. Voropaev

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GOGOL AND PUSHKIN ON FAITH AND THE RUSSIAN STATE

The article deals with the similarity of Gogol's and Pushkin's ideas about Russian statehood. Such similarity, according to the author, is quite natural and logical for the Russian Orthodox consciousness. These ideas are based on the gospel truths, the idea of autocracy and the Christian attitude to the people. Two Great Russian writers understood the necessity and vitality of the principles of Orthodoxy, Autocracy and Nationality for the Russian state. The article touches upon the issue of the monarchism of Pushkin and Gogol. New arguments are given in favor of Gogol's claim that Pushkin's epistle «You talked to Homer for a long time alone...», first published under the title «To N***», is addressed to Emperor Nicholas I, and not to Nikolai Gnedich. This is indicated, in particular, by the draft lines of the poem (unknown to Gogol): «...Mighty Lord / With Homer long did you converse alone». For the author of «Stanzas», Tsar Nikolai Pavlovich was a «severe and mighty» tsar: «And the new tsar, severe and mighty, / On the border of Europe, cheerfully stood ...» («It was time: our young holiday...», 1836).

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"DO YOU KNOW THE UKRAINIAN NIGHT?" (PUSHKIN'S AND GOGOL'S UKRAINE)

P. Kulish, author of the first Gogol's biography, never explained what "special fact" he had in mind when said that this fact valued much in the choice of Dikanka as a residence place for Pasichnik. Obviously "the special fact" was prime-minister Victor Kochubey "from Dikanka". Some features of "market conditions" also had place in Pushkin's interest in Kochubey's family history in "Poltava". Vasily Kochubey's fidelity to Peter I might be compared with the same fidelity of the poet's ancestor Hannibal and might be seen as a sign to Nicolas I whom Pushkin in the moment encouraged "to be like" his, Nicolas', ancestor, i. e. Peter I. In spite of that, there is no apparent contradiction with real Ukrainian history in Pushkin's "Poltava": he knew it in details (there are some examples in the article) and wanted to go to Poltava for some new investigations, however this visit was prohibited by Nicolas himself. Thus Pushkin's last hope in this sense was Gogol, whom he had seen (as appears from a review in "Sovremennik") as Ukrainian Walter Scott. "A May Night" by Gogol may be viewed as Gogol's first step on this road, as a complicated game with historic facts and cultural stereotypes as well.

D. L. Riasov

"House of N. V. Gogol – the memorial museum and scientific library"

GERMAN THEME IN THE WORKS OF A.S. PUSHKIN AND N.V. GOGOL: TO THE QUESTION ABOUT PROBABLE PARALLELS

A. S. Pushkin and N. V. Gogol, from the time of their apprenticeship, gained a rich experience of personal communication with representatives of the German nation. At that same time, they had their first serious acquaintance with German philosophy, science, and art. Then they fall in fashion for German romantic literature, which was actively translated into Russian. Subsequently, each rethought this hobby in his own way. Lensky – the hero of Pushkin's verse novel "Eugene Onegin" – literally grew up on German literature. The protagonist of Gogol's early poem "Ganz Kuchelgarten" is close to this image.

Gogol's story "Nevsky Prospect" presented caricatured Germans. Here you can find similarities with some episodes of Pushkin's "The Undertaker", which also showed the life of German artisans (moreover, the shoemaker Gottlieb Schultz spoke broken Russian – although this did not affect the form of his remarks). Gogol, on the other hand, conveys the words of the tinsmith Schiller, imitating an accent. Perhaps the author of "The Undertaker" tried at first to win readers' favor to German characters. The shoemaker is friendly; he quickly finds a common language with Adrian and even invites him to the silver wedding celebration.

At the celebration, all the German guests drink copiously. The drunkenness of artisans is a stereotypical feature that is also found in Gogol's story. The undertaker is satisfied with the evening, until an inadvertently thrown toast prompts Adrian in his hearts to invite his "deceased clients". They visit him in their dreams. According to another stereotype, the images of the Germans were often associated with the demonic principle; it is after communication with them that unbeliability occurs. The presence of the dream motif and German images, the author's irony and the destruction of illusions – all this makes the novels "The Undertaker" and "Nevsky Prospect" related.

In Pushkin's story "The Queen of Spades" Hermann, the main hero, is the son of a Russified German. But his traditional German prudence does not quite match the final choice – to trust the irrational. Perhaps Hermann is ruined by internal contradictions. In contrast to him, Krugel from Gogol's play "The Players" actually refuses to accept his connection with his historical homeland. He does not experience internal throwing and is not a loner. He has a special role in the game, which he adheres to.

Gogol largely followed Pushkin's tradition of depicting German types. However, it should be admitted that a significant part of the given examples can be explained at the typological and poetic levels. The images deduced by the authors largely predetermined the further approach to the disclosure of the German theme in Russian literature.

D. R. Goperhoeva

REFLECTIONS OF N. V. GOGOL ABOUT HIS TRAVELS IN RUSSIA AGAINST THE BACKGROUND OF A. S. PUSHKIN'S LITERARY TRAVELS

The article describes the views of A. S. Pushkin and N. V. Gogol on travels and their descriptions (travelogues). Two great Russian writers addressed this topic in the mid-1830s-1840s, a period most productive for travelers in Russian literature.

Pushkin traveled a lot around Russia, but he never managed to visit abroad. A trip to Arzum together with the army in the field became a kind of substitute for such a trip, since the poet, without leaving the borders of Russia, actually ended up in another, "eastern" world. The description of the trip became the basis of the travel guide "Travel to Arzum during the campaign of 1829". In it, Pushkin shows the East from the standpoint of educated European, debunks persistent literary myths. He formulates many of his impressions differently: precisely and clearly. However, the trip, partly to the already familiar places of the Caucasus, inevitably evokes in him both memories and personal questions about the assessment of his work, about the purpose of the poet and poetry.

The poet also addressed himself to the travel theme in the article "Travel from Moscow to St. Petersburg". Referring to "Journey from St. Petersburg to Moscow" by AN Radishchev, Pushkin in his article raised issues that remained problematic for Russian life even 40 years later.

Though having traveled a lot throughout Russia and abroad Gogol did not write a travel guide, but the travel topic was relevant to him. In a letter to A. P. Tolstoy "We need to travel around Russia", included in "Selected Passages from Correspondence with Friends," he relies on the idea of knowing his country, people's life and, finally, himself, even through a trip to familiar places. He also gives very specific recommendations on the mood with which to embark on the road. It is there that a citizen is able to understand the pressing problems of the country and devote himself to solving them. Travel, according to Gogol, can become a means of overcoming inner ignorance and help in the fight against a general spiritual crisis.

LIFE AND WORK OF N. V. GOGOL

O. Yu. Robinov

"The House of N. V. Gogol memorial museum and scientific library"

MOSCOW CHURCHES IN THE LIFE OF N. V. GOGOL

The article provides information about Moscow churches visited by Nikolai Gogol during his stay in the "ancient capital". Some of these churches still preserve the memory of their parishioners. Thus, for example, in the house church of the Holy Martyr Tatiana at the Lomonosov Moscow State University, where the writer was buried, every year on the day of his memory (February 21, according to the church calendar), a memorial service is held. There is also a church of St. Nikolaos of Myra in Sary Vagankovo in Moscow, on the fence of which there is a memorial plaque dedicated to the fact that N. V. Gogol prayed in this church.

The article tells about those Moscow churches mentioned by N. V. Gogol in his personal notes. They suggest that some temples interested the writer and, perhaps, he visited them. Others probably served as a reference point for Gogol, as they are given in his notes for a more accurate description of a particular place in Moscow.

In detail, the article examines two parish churches the writer visited during his long stay in Moscow. Both of them were located near the well-known Moscow addresses of Gogol. The first of the temples is the unpreserved Church of Sava the Consecrated in Bolshoy Savvinsky Lane, which stood on the Devichye Field, not far from the house of M. P. Pogodin, where the writer stayed more than once. The second is the temple of St. Simeon the Stylite (Introduction to the Church of the Most Holy Theotokos) on Povarskaya Street, which stands not far from Gogol's last refuge in the house of Count A. P. Tolstoy on Nikitsky Boulevard.

The article provides historical and local history information about these Moscow churches which might have played a significant role in the spiritual life of Nikolai Gogol. A detailed description of their appearance during the life of the writer, their architectural features, as well as their current state is given.

A. I. Ivanitskiy

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SPACE EVOLUTION IN GOGOL'S WORKS: MORPHOLOGICAL ORIGINS

In Gogol's first cycle "Evenings on a farm near Dikanka" the world space was polycentral one, where the way into the distance was transformed in its culmination into the way into deep. Petersburg was for "Malorossia" not the empire's center, but infernal and unreal pole (especially in the novels «The night before Christmas» and «The fair in Sorochinzi»).

Though after Gogol's removal from Ukraine to Petersburg in 1834 in his «Revisor» appeared the radial-ray axis "St. Petersburg – province" the meaning and the very reliability of which decreases with distance from the center of power. In the dénouement of "Revisor" (1846) and in the «The chosen fragments from the correspondence with friends» (1847) it led Gogol to the baroque identification of the state with the man's soul as two God's incarnations. In the same comedy however, the capital and its hierarchy of the power was exposed because of the daemonic meanings of Petersburg, that came from "Evenings..."

In the first volume of the poem "Dead Souls" it determined Gogol's return from the radial-ray axis "capital – province" to the early polycentral structure. In the concluding chapter of lyrical appeals to "Rus", the center and the periphery correlate vertically, like the underground core and the surface periphery. But now the poles of the terrestrial-Underground vertical were not the ancestor and the descendant, but the ideal essence of the world and its material "dead" shell. The emancipation of this shell in two following volumes, that is heralding in the final of the first one, transforms Russia from the field of the horizontally moving to the subject of the flight in the sky.

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«ARABESQUES» BY N.V. GOGOL' AND CREATIVITY OF «LYUBOMUDRY»

Unlike “romantic stories” by Venevitinov, “Arabesques” were substantiated by contemporary Russian life and were oriented towards it. Gogol’s article “Sculpture, Painting and Music” contains something Venevitinov’s article of the same name did not (and could not!) contain: a direct critical assessment of modernity “through” art. The Russian “today” story about St. Petersburg was also critically portrayed in Arabesques. At the same time, the genre of the historical novel was represented by its two scattered and multi-style “chapters” attributed to the early work of the author. That is, the complete image of the past was doubtful: according to the author, he then destroyed the recreated historical whole as imperfect, leaving only 2 passages checked by the seal. And this declared burning of the historical novel emphasized the peculiarities of the new whole, which is now formed by the cycles of “Evenings”, “Arabesques”, “Mirgorod”, which combined the historical and the modern in different ways.

This allows us to understand the role of the artistic-historical fragment “Life”, which is close to articles in the scope and comprehension of history, and in terms of the genre – to the chapters of a historical novel. Here all the previous development of Ancient world leads to the dawn of new Christian world. And the fragment itself, as it were, begins a kind of a large “synthetic” story about “life”, combining science and art, history and modernity. However, the contours of such a form and its content possibilities are only outlined, for the second part of “Arabesque”, which begins with “Life”, instead of a holistic “dramatic” narrative, is filled with such disparate “forms of time” as articles, a fragment of a historical novel, a story.

Against this background, one can clearly see those aspects of Gogol’s talent, which predetermine the peculiarities of the writer’s creative method in “Arabesques”: the philosophical and vital relevance of his works; an attempt to combine art and science, intuitive and rational; attention to the personal to the extent that it “now” reflects the “eternal”, universal and popular; integrity, historical accuracy, depth and “lyricism” of the created picture; the desire to reflect the past and the present in adequate “forms of time”.

The collection “Arabesques” is distinguished by its fundamental depiction, which was emphasized by its title. It is the subjective, “lyrical”, artistic principle that has determined the vivid imagery and interconnection of the “different works” of the author. Probably, the alternation and combination of “personal” and “impersonal” points of view on the depicted should have contributed to its reliability, create space and depth of the picture of the world, unite its disparate parts. This combination of objective and subjective, universal and national, past and present is characteristic of artistic things. It was they who, in Gogol’s collection, indicated a gravitation towards a certain “synthesized” large epic form, which could potentially show reality in its development, historical interconnections and would acquire the features of a novel, although it could not be equated with it.

LITERARY DATES

130 YEARS FROM O.E. MANDELSTAM

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CHAOS WITHOUT COSMOS (ON THE POEM BY O. E. MANDELSTAM "TELL ME, DESERT DRAFTSMAN...")

Structural-semantic analysis of the Mandelstam's poem "Tell me, Desert Draftsman..." is carried out. The most part of works devoted to this poem is based on factors external with respect to the text and meaning. Meanwhile, we are interested just in its inner structure. We suggest interpretation of a number of mysterious fragments. In particular, this concerns "Judaic troubles". We give the following explanation. The "trouble" of the Jewish people is the conservation of self-identity in spite of scattering over the whole world. In the case under discussion, grains of sand are being scattered continuously and change their position. However, wind supports the same cyclic process in continuous alternation of "experience" and "babble". In a given context, combination "Arabic – Judaic" acquires a special meaning since it is a matter of conservation of self-identity in an alien environment.

We find interlingual interference. Its meaning is related to the motifs of mutual metamorphosis and inseparability of entities typical of primary chaos. Unification of two different words "trepēt" (trembling) and "zaboty" (troubles) by means of "vetr" can be phonetically justified due to French as a subtext. This is obtained due to combinations "tur", "tour" and their juxtaposition with "tr" in the Russian version. Namely, the words «tourbillon» (vortex) and «turbulent» belong just to the semantic sphere connected with wind. The sphere of troubles includes "troublers" (disturb, make troubles).

In the real desert it is only wind that serves as an agent of transformations. As a matter of fact, it realizes the function of draftsman since only wind can draw new lines of barkhans. Therefore, linear and cyclic processes turn out to be two inseparable sides of the unified whole. The combinations of oppositions reveals itself also in "Judaic troubles". Wind scatters sand but it also reproduces consistently the same structure in the combination of "experience" and "babble". In this sense, "Judaic troubles" refer not only to the process of scattering but also to the resistance with respect to it.

The crucial property of the world embodied in the poem, is the impossibility of unambiguous separation to opposite entities – creator and destroyer, creation and annihilation, linear and cyclic processes, etc. In this case, no cosmos creates from chaos, the world remains "not embodied". Both agents (Draftsman and wind) represent inseparable unity.

Desert is a combination of dynamics and zero final result. Here, a full-fledged creation is impossible (in particular, stable forms typical of human culture cannot appear) but also full destruction is absent. The process never ends up and the final result is never reached. As a result, bad infinity appears that repeats unsuccessfully the same things and does not create any qualitatively new.

FORGOTTEN NAME

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TO THE 200TH ANNIVERSARY OF NADEZHDA DMITRIEVNA KHVOSHCHINSKAYA: ABOUT THE DATE OF THE WRITERS BIRTH

The article considers the question of the date of birth of the famous Russian writer of the second half of the XIX century Nadezhda Dmitrievna Khvoshchinskaya, who was published under the name V. Krestovsky-pseudonym. In literary studies, information has been established that the writer was born in 1824 or 1825. However, documents related to the members of the Khvoshchinskies, which are stored in the State Archive of the Ryazan Region (GARO) and the S. A. Yesenin Museum-Reserve (RSMSE, Khvoshchinsky Foundation), allow us to say that the year of birth of the writer is 1821, which means that in 2021 her 200th anniversary should be celebrated. Possible reasons for the lack of reliable information about Khvoshchinskaya's biography are discussed, in particular, the writer's unwillingness to advertise her identity. Attention is also focused on the question of the incorrect portrait representation of Khvoshchinskaya in the 6th volume of the biographical dictionary "Russian Writers. 1800–1917", where her image is replaced by a portrait of her namesake.

TEXT. CONTEXT. INTERTEXT

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PUSHKIN'S ALLUSIONS IN B. VOLKOV'S STORY «STEPPE RAVEN»

The article analyzes the story of the forgotten writer of Eastern emigration B. N. Volkov «Steppe Raven» in dialogue with the works of A. Pushkin. The story, in all likelihood, is one of the chapters of the writer's missing novel «The Kingdom of the Golden Buddhas.» The story depicts one of the transitions of the hero-narrator from Russia to Mongolia, biographically related to the time of Volkov's service in the Siberian government during the Civil War. The goal of the article is to show the stylistic devices, plot elements, artistic details, and subtexts of the story, which provide the grounds for seeing in it the allusions to Pushkin's works. Pushkin's diary notes, «Journey to Arzrum», and a poetic message to «Kalmychka» are involved in the research. The article shows Volkov's original approach to Pushkin's texts. Stylistically, Volkov's story correlates with Pushkin's prose by the laconicism of the narrative speech, the simplicity, clarity and accuracy of the events depicted. In this case, the work correlates with the story «The Station master». This refers to the description of the household details of a Mongolian dwelling. We correlate Volkov's story with the aforementioned story in the situation of "the military at

quartering”, which implies the movement of the plot in the direction of a love affair. The variant of the named plot realized by Volkov in accordance with the model «a civilized hero and a savage girl». In Volkov’s story, the alleged beginning of the love story is outlined by the introduction of the image of the young heroine into the plot. However, the further movement of the plot shows its discrepancy with the canonical matrix “a civilized hero and a savage girl”. The option «love for a stranger» is transformed here into a situation of hospitable heteroeroticism. It is here that the textual intersection with the Kalmyk episodes of Pushkin’s texts arises. At the subtext level, Volkov plays up the image of Circe, nominally introduced by Pushkin into the text of the Kalmyk episode in his “Journey to Arzrum”. The dialogue with Pushkin is realized by Volkov’s method of paraphrasing Pushkin’s metaphors. However, the behavior of Pushkin’s young Kalmyk woman bears little resemblance to this archetypal image of the seductive goddess. In Volkov’s story, on the contrary, the image of a young Mongolian beauty is much more distinctly endowed with the features of Circe. Flirtatious movement of the shoulders, exposing the body by «just» throwing off a fur coat, the shining of laughing eyes – all these details show naturalness and ingenuity in the art of seduction, as if inherent in the blood of a young charming woman. As the analysis of “Steppe Raven” has shown, Volkov seems to be deliberately rewriting Pushkin’s Kalmyk episodes in it.

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LIMONOV’S “TRACE” IN THE PROSE OF ZAKHAR PRILEPIN

The article expands on the analysis of the plot-semantic structure of Z. Prilepin’s story “Matches and tobacco, and all that” (2016), in which a polemical dialogue with E. Limonov plays a significant role. Prilepin’s story permeates the idea that a true poet is most often a passionate, a fearless fighter, and poems are born from the same energy that is capable of moving an individual into battle or into a street fight. Meanwhile, in his confessional and autobiographical works, as well as in political journalism Limonov, the opposite point of view is emphasized: “Reading books and writing poetry develop shyness and slow down the muscle reaction that should be immediate.” In Limonov’s novels *The Teenager Savenko* and *The Young Scoundrel*, the autobiographical hero constantly oscillates between the bohemian sophistication necessary for poetic creativity, and the brutal cruelty, without which it is impossible to exist in a semi-criminal environment where the action takes place. These hesitations of the hero, of course, bear the imprint of the personal psychological experience of the writer and politician Eduard Limonov. It can be argued that his biographical text developed under the sign of the above-mentioned collision: at first, the future leader of the NBP consumed, in his words, “horse doses” of culture, losing courage (this stage is reflected, in addition to the above-mentioned novels, also in such works as “Taming the Tiger in Paris”), and then, having completely succeeded in the literary field, in fact, gave up his refined creative activity for the sake of a severe political struggle (and war) and became a violent and brutal leader of an extremist party.

In his story, Prilepin explicates the discussion of whether poetry hinders or helps to fight and fight with the help of a rather obvious quote from Limonov’s novel “*The Teenager Savenko*” (1982), where an autobiographical hero cannot put both a notebook of poems and a weapon in his pocket. These fluctuations “between the gang and the bohemian” (A. Orlova) are the most important invariant in most of Limonov’s works. On the contrary, Prilepin’s story “Matches, Tobacco and All That” emphasizes that poetry is a powerful and effective weapon.

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MOTIFS OF "NATIVE" AND "ANOTHER" IN THE STRUCTURE OF THE "DOTTED LINE- NOVEL" "KHURRAMABAD" BY A. VOLOS

The article deals with the role of the oppositions of «native» and «other» in the novel "Khurramabad" by A. Volos (2000). The motifs of «natives» and «others» are specific for character's attitude to each other and to the object world. Russian postcolonial novels about Central Asia are based on loss of the «second homeland» for the native Russian population and the departure to Russia which is «foreign» for them. In the 1990s-2000s, Russian literature significantly updated the representations of the dichotomy of «native» and «foreign» / «another» at different levels of the poetics of the text. The title of the novel is a toponym of a «city of joy, green city» from Iranian and Turkic fairy tales. From «locus amoenus» it turns into a dangerous place marked by violence and grief. The novel consists of 14 chapters and several appendices. The non-diegetic narrator in the novel acts as a special kind of translator and commentator on to "another" world for the Russian reader. The narrative of the novel similarly to other post-colonial novels narratives, includes the use of an indigenous language and comments on local realities. All narratives of the novel are organized in chronological order: from the early 1930s, through the 1950s and 1970s to the 1990s, which was the time of the mass departure of Russians and the civil war. Their sequence is due first to the mastering of a «foreign» world, and then catastrophic loss of their homeland, property, and finally emigration to the unfriendly Russian countryside. The disaster of Khurramabad begins in the sixth chapter and ends with the author's personal disaster in the last Appendix of the novel. In the last chapters of the novel, the alienation becomes total, especially in the chapter «Stranger», the hero of which, before leaving for Russia, experiences the most intense alienation from his former and future place of residence. The attempt to change the identity of one of the characters in the novel in the chapter «Native» is only partially successful and leads to a tragic ending. Another group of characters for whom the division into their «self» and «another» is significant is the combatants of the local civil war and the actors of power, who seek power and control over all outsiders. They are characterized by dehumanizing animalistic metaphors («beasts»). Their «self» means power, group and clan affiliation. In the eighth chapter of the novel, a non-anthropomorphic Alien also appears in the form of a snake, which is later domesticated. The growing alienation of the characters ends with the author's own alienation in the final essay «Khujand Dotted Line».

POETICS

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ROMAN "ASPHALT" BY E. GRISHKOVETZ: THE PROBLEM OF SELF-REALIZATION OF THE PERSONALITY

The article considers the main directions of artistic research of the central problem of E. Grishkovetz's novel «Asphalt» – genuine self-realization, contradictions between the external canvas of the life of a «successful person» and the absence of a true meaningful filling of it, corresponding to the deep internal needs of the individual. In the staging and understanding by Grishkovetz of the declared problem, parallels with the traditions of the prose of writers – «forty-year-olds» are traced.

The problem of incomplete realization of the essential intents of personality receives a multidimensional interpretation in the novel. The main areas of its disclosure are the dramatic (associated with the character of Misha), tragic (narrative line of Julia) and comic (represented by the figure of Stepan). So, Misha's drama consists in the fact that with all the undeniable life successes, he cannot be freed from the feeling of internal emptiness and perceives that the most significant gifts of his nature – creative, artistic – remain undisclosed. The feeling of unrealized personal potential is also characteristic of Julia: the way of her life seems prosperous and measured, but the heroine of the novel, as it is clear from the deployment of her storyline, keenly felt that life does not give her the opportunity of full self-disclosure, and therefore does not bring happiness. This is what caused Julia's tragic death. Misha's friend Stepan is also not quite happy, because he did not find himself and is experiencing a mental discord, but in the case of this character, these meanings are revealed largely from a comic angle.

Diagnosing the problem of insufficiency of human self-realization in the modern world, Grishkovetz as one of its most important and indicative symptoms puts forward the often occurring substitution of genuine feelings and attachments with superficial «communication» and «emotions». The problem of depreciation of true feelings is already posed on the first pages of the novel, where Misha reflects on the fact that the «ability to behave» attracts him in a person more than any other qualities.

The reflections on contemporary man and society presented in Grishkovetz's novel are inseparable from the «geographical» discourse: the novel «Asphalt» is a continuation of the tradition of the «Moscow text» of Russian literature. Problems, raised in the novel, are considered as characteristic of modern society as a whole, but Moscow discourse highlights them most clearly and definitely.

The central issues of the novel are reflected in its title. The metaphor of «asphalt» contains a whole complex of meanings: in addition to the fact that «asphalt» is connected with the sphere of Mikhail's job, it is also a symbol of the «gray» life, «gray weekdays», which suppress a person, depriving individual of the opportunity to listen to oneself and understand how he (or she) should build the life to feel happy and fully realize the inner potential.

ABOVE LINE OF ONE PRODUCT

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SEMIOTICS AS A TOOL OF ANALYSIS: I.S. TURGENEV'S SHORT STORY "MUMU"

The actant structure of Turgenev's story represents two subjects of action – the barinya (lady) and Gerasim. The destruction of Mumu becomes their main goal. For the barinya, Mumu is a hostile being only because it dared to show self-will, refusing to accept her caress. For Gerasim, Mumu is the closest creature who, if ever, must perish, it must be by his hand. It is important that Gerasim acts not as the executor of someone else's will, but of his own. It is not the slavish submission of the master's will that guides him, but his own conscious decision. This is evidenced by Gerasim's transformation which, according to narrative logic, is possible only in relation to the subject of action.

The scene of Mumu's drowning is imbued with mythopoetic themes. The river, and the water, and the boat, and the plunge into the abyss – all this is very characteristic of Turgenev's mythology imagery. And, of course, this tragic action is performed under the auspices of the key (not only for this text, but also for Turgenev's work as a whole) semantic images – “silence” and “quietness”.

“Silence” and “quietness” in this scene are repeatedly amplified and, one might say, magnified to cosmic proportions: it is not just quietness; it is the silence of non-existence. Symbolically, the death of Mumu means the contact with the death and non-existence of Gerasim himself (cf. his gesture of strangulation over his neck), after which, according to mythopoetic logic, the resurrection and transformation should take place. The fact that this is happening is indicated in the final part of the story. Gerasim returns home without permission. And this return is not an escape, but a departure filled with majestic solemnity.

The scene of the return is presented in sharp contrast to the scene of the drowning: in this case, the total silence is opposed by a full-sounding natural orchestra. This is how nature responds to Gerasim's “invincible courage”, as if welcoming his release from any dependence.

The idea of overcoming attachment echoes the Nietzschean idea of overcoming the love to a “fellow-creature” in the name of the love to a “distant creature”. The “fellow-creature” in this perspective is what holds a person, binds him to a place and thus deprives him of the opportunity to respond to the call of the distance and achieve great goals.

LINGUISTICS

COGNITIVE LINGUISTICS

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SIMILE AS A MEANS OF THE AUTHOR'S WORLDVIEW MANIFESTATION

The object of the article is simile, and the subject matter is the reflection of the author's worldview in it. The empirical material for the study is the corpus of examples collected from the novels and stories by Margaret Atwood, in which simile appears to be one of the author's favourite stylistic devices. Margaret Atwood's creative activity as well as the specificity of her style has been the object of numerous works by Russian and foreign linguists, yet, to our knowledge, the issue of the role of simile in the representation of Atwood's worldview has not yet been in the focus of scholar's attention. Starting from the hypothesis that the frequency of a stylistic device signifies its importance in conveying the dominant meanings of the text, we try to reveal the role of simile in the representation of Atwood's worldview.

As we state in the theoretical part of the article, comparison has always been in the focus of linguistic attention, turning to the linguist the facet that was in the centre of the leading paradigm.

Cognitive linguistics considers comparison as the main cognitive operation which carries out an important function in the processes of conceptualization, categorization and interpretation of the world. Linguists differentiate between two types of comparison: logical and artistic (simile). The main difference between them lies in the fact that the former plays an important role in conceptualization and categorization whereas the latter appears to be more important for the lingual interpretation of the world which is always characterized by the individual, or subjective character. As a fiction text presents the result of the conceptualization and interpretation of the world performed by a writer with the help of language, the analysis of simile in the cognitive aspect enables to reconstruct the author's worldview.

The interpretation of empirical material based on the integration of conceptual, linguostylistic and contextual types of analysis enabled us to reveal a wide and heterogenous gallery of mental images that serve as source sphere for similes, employed by Margaret Atwood in her works. These mental images may be conventionally subdivided into universal, culture-specific and individual with the borderlines between them being very fuzzy. With the help of universal images, the author seems to emphasize the similarity in the worldviews of representatives of different cultures as well as the to point out the problems of the contemporary world that may be solved only by a joint effort. A considerable part of the mental images underlying similes has a culture-specific character and represents the climate, geography, flora, fauna, traditions and everyday life of Canada.

The similes that are based on the individual mental images contribute greatly to portraying characters, their inner world and their emotional states. The analysis of similes employed by Atwood for portraying a typical Canadian woman of the middle of the XXth century reveals that the mental images underlying these similes lack originality and individuality which iconically manifests the mundane and prosaic way of the woman's life, the narrow horizons of her world. Portraying a Canadian woman of the late XXth and the early XXIst centuries as a creative personality, very similar to Margaret Atwood herself who is also known as an active advocate of feminism, the author draws an entirely different picture thus breaking the stereotypes and it finds manifestation in the wide palette of mental images underlying the similes. The analysis enables us to confirm the initial hypothesis stating that similes play an important role in the representation of Margaret Atwood's worldview that has a heterogeneous character embracing the universal, culture specific and individual mental images.

POLITICAL DISCOURSE IN THE MIRROR OF MANIPULATION

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THE LEXICAL-SEMANTIC FIELD "CORONAVIRUS" AS A LANGUAGE MEANS OF MANIPULATION IN THE AMERICAN POLITICAL POLARIZED MEDIA DISCOURSE: DISCOURSE AND CORPUS ANALYSIS

The article is devoted to the study of the means of implementing speech manipulation against Russia in the American political discourse due to speculation on the topic of the coronavirus pandemic. In the course of the study with the use of discourse and corpus analysis it is proved that the lexical-semantic field "Coronavirus", in combination with the name of V. Putin and mentioning Russia, might be considered as a marker of manipulation for its automatic detection in texts of the same topic. The material of the study includes articles of American publications (The Washington Post, The New York Times, CNN, Foreign Policy), which widely use the lexeme coronavirus as a means of the opponent deligitimization: in one of its manifestations some negative characteristics of the virus are attributed to the President of the Russian Federation, in the other – Russia is accused of spreading fake news, covering up the real number of cases, the use of the pandemic as a cover for testing the security and surveillance system, glorification of V. Putin's personality before the election.

WOMEN'S AUTO REFERENCE DISCOURSE

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«ONE'S OWN CIRCLE» – «OUTER CIRCLE»: FRAGMENTS OF DYNAMIC MODEL OF SELF- REFERENCE AND INO-REFERENCE COMPONENTS INTERACTION IN THE DISCOURSE FEMALE VICTIMS OF DOMESTIC VIOLENCE

The object of this research is the self-referential discourse of a woman-communicant who has suffered from domestic violence. The term “self-referential” (applied to linguistic categories of various orders: discourse, nomination, genre, etc.) defines everything that relates to the speaker. The linguistic data have been collected on the basis of the French language based on the testimonies of victims reflecting on their common painful past with the aggressor, the moment of separation, her present life and her plans for the future. The notion “self-referential discourse” proposed by S. N. Plotnikova is the key concept in this study. The term “ino-reference” has been borrowed from the works of the German philosopher and sociologist Niklas Luhmann, whose broad interpretation of the correlation between the concepts of “self-reference” and “ino-reference” allows having a new look at the first-person female discourse. To describe the self-referential discourse of this type of a communicant, not only nominations in the first person are now being considered. Along with the notions of “self-reference” and “ino-reference”, the author proposes to apply to the notions of “one’s own circle” and “outer circle” in the research. Thus, such concepts as “Family”, “Friends”, “Pacification”, “Tranquility”, “Security” are defined as self-referential, that is everything estimated positive for the speaker, and are verbalized in the victims’ speech by means of the corresponding lexical units (terms of relationship, vocabulary with the positive meaning, etc.) and certain lexical and grammatical forms (predicates in the present and future tenses). The concepts “Violence”, “Fear”, “Hopelessness”, “Struggle”, which are actualized with the help of lexemes describing the aggressor, are identified as ino-referential. This is expanding the meaning of the notions of “self-reference”. The purpose of this article is to reconstruct the dynamic model of interaction between self-referential and non-referential components based on the evidence of French-speaking women who were subjected to domestic violence in their past. Lexical, grammatical and syntactic components are analyzed within the framework of “one’s own self-referential circle” and “outer ino-referent circle”. The author also defines the lexical and grammatical forms used for inner and outer circles. In the figure presented at the end of the article, one can see a scheme that demonstrates a complex set of interactions of self-referential and non-referential components.

CULTUROLOGY

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GENDER RELATIONS IN SPANISH FLAMENCO CULTURE (BASED ON THE COLLECTION OF THE COUPLETS BY A. MACHADO ALVAREZ)

Based on the material of flamenco lyrics from the collection of Antonio Machado Alvarez *Cantes flamencos recogidos y anotados por Antonio Machado y Álvarez (Demófilo)*, a study of the relationship between men and women is carried out in the context of the culture of the unprotected layers of the urban society of Andalusia. Right in this environment the flamenco culture formed and existed until the second quarter of the twentieth century. The purpose of the study is to create a complete view of the origin, development and degradation of gender relations, special attention is paid to the texts of the songs, whose Russian translation are published for the first time.

Of the flamenco styles presented in the collection, only the martinets are alien to the theme of love, telling about crimes, punishment and life in penitentiary institutions. In all other styles, gender relations are the dominant storyline. In some verses, attention is focused on the appearance or character traits that are attractive or, on the contrary, repulsive for the opposite sex. In general, women are characterized by determination and willfulness, which is approved by men. Ladies, in turn, pay attention to the practical skills and abilities of men.

In traditional society, “popular rumor” played a significant role in the development of gender relations, however, there are examples of resistance and disregard of public opinion for the sake of creating an alliance with a loved one. When it comes to getting married, attention was paid to the girl’s chastity and there was a custom to confirm it, providing evidence after the first wedding night for all to see. At the same time, the texts of the couplets allow us to conclude that extramarital affairs, adultery and prostitution also took place.

The passionarity of the Spanish people manifests in all shades of feeling, and the relief of characters often leads to the fact that the history of relationships goes from love to hatred, expressed in texts through harsh statements and curses. Good mutual love and constructive coexistence of a man and a woman also fell into the lens of a folk song, but in quantitative terms, couplets about happiness are few, while descriptions of suffering from unrequited or lost love make up the majority.

Spanish folk songs of flamenco are valuable not only as a source of information about the culture, life, traditions and views of representatives of a certain social stratum of the urban population, but are also an extremely interesting monument of literature and literary phenomenon that requires further close study.

IN MODERN INTERNET SPACE

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THE LANGUAGE OF MOTHERS' INTERNET- FORUMS AS A DISPLAY OF FEMININE SUBCULTURE IN XXI CENTURY

The article deals with the problem of communication features within the framework of modern specialized Internet resources devoted to motherhood – maternal blogs, maternal groups on social networks, maternal forums, etc. The authors analyze this issue in two approaches – linguistic and sociocultural, the first is directed to reveal the communicative and verbal characteristics of communication within the framework of these resources, the second analyzes motherhood as a sociocultural concept and its role in modern Russian society.

The authors reveal the distinctive features of the mothers' language of modern Internet forums through the "baby-talk" concept", provide links to fairly significant publications, one of them is the article by Doctor of Philology Maxim Krongauz. The sociocultural specificity of modern Russian motherhood, according to the authors mind, lies in its ambivalence and the popularization of the negative connotation of maternal practices. Self-discrimination of mothers as a relatively new phenomenon for Russian gender culture is considered on the example of a group on the VKontakte social network "#Shastiyematerinstva" – the gloomy avatar of the community, as well as the conscious grammatical distortion of its name, initially determine the skepticism of the group's members attitude to the declaration of absolute mothers' happiness. As well as the classical mothers' Internet forums, online communities like the "#Shastiyematerinstva" have distinctive verbal and communicative features and the potential for realizing the affiliating needs of participants.

The contradictory perceptions and interpretations of motherhood in modern RuNet entail the need for a more detailed study of motherhood as a sociocultural concept, an analysis of the specifics in relationship between virtual and real motherhood both at the level of communication and at the level of cognitive science. A logical continuation of the research may be a study aimed at typing the maternal virtual subcultures, which today are distinguished by obvious heterogeneity and diversity. Also relevant may be the analysis of the binary nature of feminine subcultures on the material of online communication between representatives of women-childfree and members of mothers' online forums.

The linguistic component of the study sets us the task of further analysis of the verbal manifestations in Internet communication within the framework of maternal Internet resources. An analysis of not only the originality of maternal jargon, but also their use as euphemisms in relation to classical terminology, can be considered as a manifestation of an interdisciplinary approach to the study of mothers' Internet forums as a cultural phenomenon.