

SUMMARY

ON THE 225TH ANNIVERSARY OF THE BIRTH OF ALEXANDER PUSHKIN

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PUSHKIN'S NANNY: A POEM BY A. GORODNITSKY IN THE CONTEXT OF PUSHKIN'S MYTH ABOUT THE NANNY

The mythopoeics of poem “Pushkin’s Nanny”(2020) by A. M. Gorodnitsky in the context of the Pushkin myth is studied in this article.

The source of the literary myth about the nanny are rooted from the artistic world of the Pushkin: the poems “An Evening in Winter”, “The Nanny”(“Girlfriend of my harsh days”), “I Visited that Corner of the Earth Again” and the verse novel “Evgene Onegin”, where there are references to both author’s nanny and Tatiana’s nanny.

Within the poet’s close circle, the Pushkin tale about the nanny is likewise confirmed. It is explicitly shown in the verses of N. M. Yazykov (“To Pushkin’s Nanny” 1827 and “On the Death of Pushkin’s Nanny” 1830), and in the memoirs of I. I. Pushchin.

Starting with the 19th century, Pushkin’s nanny began to correspond with the image of an earthly patroness, very sophisticated, protecting the child and “so many times glorified by him” (I. I. Pushchin). She is perceived as a considerate participant in the destiny of the poet, who is already adult, and his companions..

Cultural memory has been imprinted with the name of “Arina Rodionovna” since the second half of the 19th century. This occurs as a result of the writings of the early Pushkin scholars, especially P. V. Annenkov. This myth’s most unexpected aspect is that the nanny has the role of an empathetic participant in the destiny of an already adult poet and his companions. This is the time when, it would seem, that the role of the nanny has been done, since they are particularly needed during the period of infancy and childhood.

The poem “Pushkin’s Nanny” by A. M. Gorodnitsky is in dialogue with the poetics of Pushkin’s works, his memoirs, as well as with Pushkin studies and Pushkiniana. The lyrical plot of this creation revolves around the poet’s close bond with his nanny, presented through the prism of subjective perspective of the lyrical statement. Simultaneously, the subject of the lyrical utterance assumes on the duty of the author-biographer as he is familiar with each aspect of Pushkin’s life and work, especially the poet’s experiences in the Mikhailovsky exile and after his long-awaited return.

The elements of Pushkin's myth, such as the harmony of the paired image "Poet-Nanny" and the culmination of the triad "Poet-Manor life -Nanny" are restored in the work while analyzing the poem "Pushkin's Nanny" by A. M. Gorodnitsky. The poetic event correlates both the national and personal histories of the two individuals. Benevolent love of Arina Radionovno towards the poet shielded him from all troubles and adverse circumstances. The motives of anonymity and impossibility to locate the nanny's last resting place come to light at the culmination of the poem. The scenario of mythological diminution eventually results in the poet's mental stamina and the emptiness of his native world. The specific aspect of the author's interpretation towards the Pushkin myth is the notion of a "close bond" between "the gray-haired muse" and her nursing.

LITERATURE AND HISTORY

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«NO ONE RETURNED FROM THE BATTLE ALIVE»: ARTISTIC RECEPTION OF THE FIRST WORLD WAR IN THE WORKS OF S. D. KRZHIZHANOVSKY

The subject of the article is aesthetic and philosophical understanding of the existential experience of the First World War in the works of S. D. Krzhizhanovsky. Despite the writer's repeated appeal to this topic, it had not previously been the object of special scientific study, which determined the novelty and relevance of the research undertaken.

The article traces the evolution of attitudes towards the First World War from early lyrics to Krzhizhanovsky's prose works of the 1920s. The specificity of artistic reception and conceptualization of a turning point historical event is revealed depending on the genre affiliation in the poetic and prose texts of the writer.

If in the early poems (1914–1915) there is no specific depiction of battle and the lyrical hero escapes from everyday life thanks to the descent into the world of his gray everyday life of an ideal lover ("In the barracks"), in whose image the features of A. Blok's Beautiful Lady can be traced, then in short stories, the romantic image of war becomes obsolete; the writer introduces harsh naturalistic details when depicting the battlefield

A characteristic feature of S.D. Krzhizhanovsky's prose is that realistic and even naturalistic sketches develop into a fantastic plot in the stories: Lieutenant Zygmint is transported several centuries and participates in the battle on Kalka ("Through the tracing paper"), the revived training targets, marching in orderly rows to attack, become invulnerable to the enemy ("Targets are advancing").

Reflecting on the experience of war, the writer creates a memorable allegory of Fear, which replaces all human emotions – this is the gas mask that appeared in the equipment of soldiers during the First World War. Naturalistic details reflecting the personal experience of a war participant are transformed by the writer into symbols of the coming Apocalypse.

Features of the depiction of the First World War inherent in the creative style of S. D. Krzhizhanovsky are considered in the article in the contemporary literary and artistic context of the writer. Parallels are drawn with the works of A. Blok, V. Mayakovsky, S. Cherny, and with the graphic series “War” by O. Dix.

SIBERIAN TEXT

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FROM “THE RUSSIAN PIZARRO” TO “AN EPISODE AMONG THE GENERAL ... ASPIRATION OF THE RUSSIAN POPULATION”. THE DEBATE ON YERMAK IN ANNIVERSARY PUBLICATIONS, DEDICATED TO THE TERCENTENARY OF SIBERIA

The article analyzes the image of Yermak, presented in the texts of commemorative publications dedicated to the tercentenary of Siberia. The purpose of this study is to find out how the dualistic image of Yermak is created in the commemorative texts, which is relevant both for the official state program for inscribing Siberia into the collective national memory, and for the Siberian regionalists who create their own concept of statehood.

The material for the analysis was the articles on the 300th anniversary of the annexation of Siberia to Russia, published in the fall of 1881 in the journals “Ministries of National Education”, “Russian Bulletin”, “Bulletin of Europe” and the newspapers “Russian Vedomosti”, “Moscow Telegraph” and “New Time”, as well as in the winter of 1882 in the journal “Ministries of National Education” and the newspaper “Moskovskie Vedomosti”.

In the course of studying the materials, it is revealed that the division of the holiday into an official (held in the autumn of 1881) and unofficial (held in the winter of 1882) parts contributes to the debate about the role of Yermak in the development of Siberia and the future development of the region.

Anniversary articles published in the autumn of 1881 in the “Journal of the Ministry of National Education” and the publication of M. N. Katkov’s “Russian Messenger” focused on the scientific study of the issue of the conquest of Siberia and presented the image of Yermak in the context of the model of centralized power. The newspapers *Russkiye Vedomosti* and *Moskovsky Telegraph*, which responded to the anniversary in October 1881, focused on reviving the image of Yermak created by N. M. Karamzin, which was presented in the IX volume of the *History of the Russian State*. The author of an article in the *Novoye Vremya* newspaper entered into a controversy with publications in *Russkiye Vedomosti* and *Moskovsky Telegraph* and tried to challenge N. M. Karamzin about Yermak as a “Russian Pizarro”. Along with the publication

of N. M. Yadrintsev in the “Bulletin of Europe” in the newspaper “New Time” presents a “federalist” response to understanding the development of Siberia and the role of Yermak in it.

Publications A. V. Nikitsky in the “Journal of the Ministry of Public Education” and M. N. Katkov in the newspaper *Moskovskie Vedomosti*, published in the winter of 1882 on the occasion of the official recognition of Yermak’s campaign by Tsar Ivan IV, provided an official point of view on the problem of the development of Siberia. A. V. Nikitsky also sought to analyze the issue of annexing Siberia from a scientific point of view. M. N. Katkov, on the other hand, described an optimistic path for the development of the region, which is possible only under conditions of close connection with the state center.

Thus, the intra-historical context, against which the celebration of the Siberian anniversary takes place, influenced both the bifurcation of the holiday into official and unofficial parts, and the image of Yermak, as the protagonist of the holiday script. The image of the Cossack ataman was actively exploited, both in order to update the current problems of the Siberian region and indicate the “populist” path of development of Siberia, and to strengthen the model of centralization of power, in which the development and development of Siberia took place only thanks to close ties with Moscow.

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THE THEME OF DESTRUCTION OF CHURCHES IN THE POEMS OF ALTAI POETS OF THE 1970–1990S

Altai poets were involved in the formation of the regional version of the poetic myth outlined by N. M. Rubtsov in various ways. In the worldview of the “quiet lyricists,” the image of the church is a necessary component of constructing an initially integral, stable universe. The vitality of the artistic world is expressed through the state of the temple in a poetic work. Plots about the destruction of churches can be read in an eschatological aspect. The theme of desecration of the church, the destruction of the temple is traditionally associated with a catastrophe and is realized in the motifs of: demolition of the temple, throwing down bells, re-equipping the church into industrial premises, theft or desecration of icons. In the poem by M. I. Yudalevich “I Remember the Cathedral in Barnaul” the lyrical hero takes part in the demolition of a religious building. The motif of removing bells sounds in the work of N. V. Gaiduk “Bells”. Both texts are focused on the theme of individual salvation. In the poem by G. P. Panov “If the roots of the tree are cut ...” reflects a historical fact, the placement of a blacksmith shop in the Barnaul temple of Alexander Nevsky. The lyrical subject demands revenge for sacrilege and at the same time expects salvation. In the center of the fifth sonnet of the wreath “Shukshinskaya Kalina” by G. P. Panov is the motif of theft of icons, associated with the themes of general spiritual degradation and the sale of the homeland. In the poem by N. V. Gaiduk “Landscape against the background of antiquity” are the motifs of erasing the sacred past, replacing it with the profane present.

Altai lyricists interpreted the plot of the desecration and destruction of churches in a traditional way, there is no need to talk about the regional specificity of the embodiment of the topic under consideration. The motives for the destruction of churches are associated with the narrative tradition of folk non-fairy-tale prose, where a bipolar scheme is obligatory – the commission of the sin of sacrilege and the subsequent punishment. In the analyzed texts of Altai lyricists, only the component of committing sacrilege is obligatory, while the “punishment” is not included in the lyrical plot, but at the level of premonition it must certainly be carried out. The lyrical event therefore unfolds “between” sin and punishment, thus intensifying the tense expectation of consequences. Altai poets M. I. Yudalevich, N. V. Gaiduk, G. P. Panov each worked with this conflict in their own way: the lyrical hero of Yudalevich finds salvation through repentance, the heroes of the analyzed works of Gaiduk perceived external events as a personal tragedy, sympathizing with what was happening, thanks to which they were also saved; Panov especially sharply and edifyingly condemns the impunity of sins committed against the church, using irony and rhetorical figures. The content of all the poetic works analyzed in the work is didactic in nature. Eschatological premonition constitutes the core of lyrical experience.

POETICS

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METAPHORS OF FAITH IN THE NOVELS OF Y. M. POLYAKOV

In this article, the novels of Yu. M. Polyakov “I Planned an Escape...”, “The Kid in Milk”, “The Mushroom King”, and “The Plaster Trumpeter” are analyzed from the point of view of the spiritual quest of the main character. The author raises questions of faith in each work. In the situation of the collapse of eras, the characters try to find moral guidelines expressed in expanded metaphors of faith. The disabled Vitenka in the novel “I Planned an Escape...” and the writer Kostozhogov in the novel “The Kid in Milk” are two images of a man-god. The Soviet past of the heroes is marked positively. Bashmakov, the main character of the novel “I Planned an Escape...” has a telling patronymic – Trudovich (from *labor*).

However, the “heirs” squander their “inheritance”. Bashmakov constantly oscillates between escape and non-escape, and finally the escape becomes his demise. In the space of transition, an image emerges, endowed with infernal connotations in the inverted world. Kostozhogov in “The Kid in Milk” becomes for the writer the standard of a literary creator, but his figure is refuted by suicide, and the narrator himself, creating a brilliant literary likeness out of nothing, models his own creative failure. The origins of the main characters’ searches go back to the foundations of Orthodoxy and the spiritual traditions of Russian literature. The

author rethinks the myth of the writer and the creator. Biblical reminiscences help to focus on understanding the new foundations of being. Yu. M. Polyakov in his book “The Kid in Milk” tried to use the biblical image, reminding people “not to boil a kid in its mother’s milk” so as not to harvest bitter fruits. In “The Mushroom King” the author continues to ponder whether a person can find faith on their own if there is no support in religion. The destruction of the Soviet world poses the problem of human memory and amnesia, correlating it with axiological principles. The mythical image of the Mushroom King represents an uncontrollable mystical force, spiritual support for self-deception. The main character, like a mushroom, destroys all living things around him and his personality. The Mushroom King becomes a metaphor for the very principle of a new life. In the fairy tale plot, the war of mushrooms reflects the world of people. Mushroom picking is an inverted transcendental experience of faith. Polyakov’s novels describe people who were left without faith after the collapse of the Soviet Union as objectively as possible. They try to explore new spiritual foundations in an environment where old values have been refuted. The author raises the question of whether religion can bring peace and happiness, whether it can change people’s faith, whether it can save the soulless, far from Orthodoxy, young generation that has chosen the world of money. The author goes from a cultural interest in Orthodoxy to an understanding of the role of faith and Orthodox values in history and modern life, when one can speak of an amazing phenomenon – “Orthodox-Soviet” consciousness.

DIALOGIC LINGUISTICS

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ELECTRONIC BUSINESS LETTER AS A DIALOGICAL GENRE OF INTERNET COMMUNICATION

An electronic business letter is a dialogic genre of Internet communication, within the framework of which business correspondence is created and sent on the Internet via e-mail programs, i.e. special computer technologies. Works of this genre serve for the rapid exchange of relevant corporate and non-corporate information, prompt response to emerging production situations, resolution of current work issues, and maintenance of an optimal psychological microclimate in the team, establishment and maintenance of business contacts of various levels.

The actual material of this study was the electronic business correspondence of teachers and staff of the Institute of Russian Language and Literature of Volgograd State Social and Pedagogical University (VGSPU) with colleagues from the same and other universities of Volgograd, Rostov-on-the Don, Saratov, Moscow, as well as the correspondence of VGSPU teachers with students and postgraduates. The study included both emails sent to specific recipients and letters sent to a group of recipients on a mailing list. The total number of analyzed epistolary texts was 2700.

In the process of exchanging business correspondence by email, a communicative situation of dialogic interaction between the sender and the addressee invariably arises. There is an undoubted correlation between initiating electronic business letters and stimuli-replies, and reactive ones – with reactions-replies of a natural (primary) dialogue. The dialogic nature of the business email has various manifestations.

An electronic business letter as a dialogic genre allows the addresser to flexibly take into account the addressee factor, which can be both individual and collective (when sending correspondence to a mailing list). If the addressee is a specific person, the addresser undoubtedly takes into account the nature of the relationship between the communicants (official / unofficial, symmetrical / asymmetrical), professional affiliation, gender characteristics, etc.). The addressee factor significantly influences the tone of the business email, in particular, the choice of addresses, the features of the lexical and syntactic organization of epistolary texts of a business nature. For example, the official tone of electronic business correspondence assumes standard etiquette options for addressing the addressee (*Dear Ivan Ivanovich; Dear Ksenia Dmitrievna; Dear Alexander Petrovich; Dear Svetlana Valentinovna; Dear colleagues!*), the use of neutral and business vocabulary and phraseology, the use of syntactic constructions of a codified nature.

The semi-formal or casual tone of electronic business correspondence often leads to modification of the etiquette (epistolary) framework and the use of greeting formulas in combination with the name and patronymic (or first name) of the addressee instead of the addresses recommended in business correspondence (*Hello, Arkady Vladimirovich!; Good afternoon, Tamara Mikhailovna!; Good morning, Arina!; Good evening, Olya!*), and also makes it possible to use stylistically reduced vocabulary and phraseology, and to use (along with bookish syntactic constructions) colloquial syntax constructions.

Electronic business letters, implementing communication between the same communicants and linked to each other chronologically, thematically and pragmatically, form syntactic structures similar to dialogic unities (meaning pairs of initiating – response letter) or expanded chains of remarks of natural dialogues. Within such unities or chains, the rules of syntactic and pragmatic coordination of components, characteristic of natural dialogical communication, are relevant.

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DESCRIPTION OF COMMUNICATIVES OF AGREEMENT / WILLINGNESS TO PERFORM AN ACTION IN RUSSIAN

The article is devoted to special discursive units of dialog – communicative. Those are considered to be stereotypical units of response, illocutively related to the speech act of the

stimulus utterance such as *Well, yes; Okey; Never!* etc. The target of the research is to analyze the interaction of these units with the type of speech act within a microdialogue.

These units have important discursive and pragmatic characteristics. They determine the choice of the communicative unit according to the type and subspecies of speech act. The study is based on communicatives of consent in response to directive speech acts. The authors collected a large list of such units to find out that not all of them are interchangeable. The use of many communicatives correlate the specific types of directive speech acts. The analysis of the units under study makes it possible to identify the varieties of the directive speech acts, such as request, offer and order.

Two subtypes of request:

- a request to the interlocutor to perform the required action;
- a request for permission to perform an action.

Three subspecies of proposal:

- a proposal for joint action;
- offer of interaction (trade deal, exchange, bet);
- a kind offer of assistance to the interlocutor.

Order and command.

- An order is a demand to perform an action/activity in the future, or a demand to perform an action immediately.

- A command is a verbal demand to perform an immediate standardized action.

Taking into account the specific subtype of the inductive act when interpreting communicatives of consent to perform the induced action is necessary primarily for non-native speakers of Russian with non-sufficient level of communicative competence.

Communicatives of agreement to perform the required action are included as a separate group of units in the Dictionary of communicatives of the Russian language, which is currently being compiled. The tasks of the dictionary of communicatives include the description of dialogic responses for their active use in dialogic speech. Let us give as an illustration the working interpretations of several communicatives of agreement to perform an induced action.

TAK I BYT' (*condescend.*). A reluctant or forced agreement to do something, permission to do something in response to a request, coaxing. The speaker can slightly wave his hand.

PO RUKAM! (*masculine*) Agreement to a deal, exchange or wager. The speaker may nod his head as a sign of agreement or shake hands with the other person.

SPASIBO! Grateful agreement in response to a kind offer of help with sth. The speaker may smile, nod, or nod vigorously as a sign of agreement.

YEST'! (*military*) To accept a command from a commander. The speaker places the right hand on the visor of the headgear.

As can be seen, the information obtained as a result of the present study about the relationship between a particular communicative and the speech act type of the initiating utterance is reflected in its interpretation in the Dictionary of Communicatives.

THEORY OF CULTURE

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ART AS AN AESTHETIC REALITY OF CULTURE

The article is devoted to the study of art as a way of being the aesthetic reality of culture. The established traditions that have determined the approaches to the investigation of these problems are considered. The author analyzes the aesthetic reality of culture, which is most fully manifested in art, its main categories, concepts, subject implementation, and the structure of knowledge about art in general. The article notes a close relationship between the artistic state of culture and art, expressed in the active influence of culture on the processes of the emergence and development of artistic forms in art.

CULTURAL STUDIES

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THE POETICS OF EVERYDAY LIFE IN J. AUSTEN'S NOVELS

The article "Poetics of Everyday Life in the Novels of J. Austen" is devoted to the problem of everyday life in the novels of the English writer J. Austen. The article is based on the following novels: "Mansfield Park", "Sanditon", "Pride and Prejudice", "Sense and Sensibility", "Persuasion", "Emma". The aim of the article is to examine the role of everyday life in shaping the narrative and artistic world of Austen's novels.

The introduction discusses the increasing role of everyday life in modern culture and its artistic reflection in the English novel. Art's interest in everyday life originated in Modernity and is connected with the formation of the bourgeois class. The leading characteristics of everyday life in the bourgeois consciousness are regularity, predictability; it seeks to subordinate the accelerating rhythm of life, rationalizing it. Everyday life is a set of meanings that people must interpret in order to resolve the conflict between their own consciousness and reality. Austen's novels represent a transitional form between the novel of Richardson and Fielding and the English realist novel of the 19th century. It is noted that the "moral-realist" (D. Cecil) "Mansfield Park", belonging to the mature period of Austen's work and exploring the theme of propriety, is close to the Victorian novel in its problems. Despite the fact that all Austen's novels in one way or another explore the issues of reputation and morality, the heroes, zealously

following the prescriptions of morality and therefore surpassing the rest (Fanny and Edmund), the religious theme and the presence of the priest figure, to whom the author's irony does not apply, emphasized serious attitude of the main characters to duty, faith, family values, etc., are more characteristic of the Victorian novel, and the appearance of these elements in Austen's novel testifies to the formation of a new system of values in British society and the writer's anticipation of the English realist novel.

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PRECEDENT TOPONYMS IN THE ITALIAN LANGUAGE AND THE PROBLEM OF NATIONAL IDENTITY

The article is devoted to the study of such relevant topics as precedent names and national identity on the material of Italian language and culture. The system of precedent toponyms keeps the cultural memory of the Italian people, reveals different facets of the national character, peculiarities of thinking. In the article an attempt is made to answer the question: why exactly these historical events, and not others, were imprinted in the Italian linguistic picture of the world in the form of precedent toponyms and how historical facts were transformed, becoming part of the cognitive base of the Italian linguocultural community.

The signifier of national-precedent toponyms is a nationally determined minimized representation, and each culture has its own unique mechanism of minimizing a cultural phenomenon and singling out its features as differential. It is this set of attributes, rather than a real phenomenon or historical event that is fixed in the national linguistic consciousness.

The subject areas within which Italian precedent toponyms function – the ancient Roman past, religion, war, soccer, the southern question – are key to the study of Italian national identity.

The precedent toponyms in Italian can be divided into two categories in terms of their relevance to the issue of national identity: some (*Rubicon, Canossa, Korea*) have a consolidating character, are markers of national identity, others (*Caporetto, Eboli*), on the contrary, expose its crisis aspects – the lack of cohesion of the nation, disharmony in the relations between the centralized system of power and the person on the ground, campanilism.

It is interesting to note that most of the precedent toponyms in the Italian linguistic picture of the world are associated with negative events, they mostly record defeats. Probably, such a mechanism of selection of events entering the cognitive base is connected with the special role of image – both individual and national – in the Italian system of values.

Some features of Austen's artistic world are emphasized. Thus, attention is drawn to the chamber character of her works. The relatively enclosed space in which the novels take place, the absence of heroic and adventurous themes, as well as the allocation to the narrative periphery of the characters, whose image has romantic features, are determined by the writer's aesthetic position: Austen is interested in the private life of the English landed gentry of the turn of the XVIII-XIX centuries, so the plot-forming for her novels are everyday events that grow to

narrative. It is also noted that one of the main motifs of the unfinished novel “Sanditon” is the farewell to the usual way of gentry life and the growing anxiety and uncertainty about the future of this social class.

Finally, the role of narrative delaying techniques in Austen’s novels is analyzed. Fillers are seen as rationalizing mechanisms that keep the “narrativity” of life under control, giving regularity, “style” to existence. It is concluded that one of the main narrative discoveries of Austen is moving the background of the incident to the foreground and the incident itself to the background, replacing the unusual with the everyday.

YOUNG PHILOLOGY

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FEMALE TYPES IN THE WORKS OF YA. PULINOVICH

In this article we are discussing the works of the playwright, screenwriter, and stage director Yaroslava Pulinovich. The author has published two collections of plays and screenplays: “I Won” and “Behind the Line”.

The works of the playwright are characterized by exciting plot collisions, the plays and screenplays combine realism, mysticism, and a fairy tale. The literary critic S.Ya. Goncharova-Grabovskaya emphasizes the following aspects of poetics of Pulinovich’s drama: epic style of dramatic pattern, autobiographical beginning and real facts, which perform the function of realistic authenticity; objectified narration, synthesis of melodramatic, lyrical and epic, which impart the fiction structure a special polyphony, psychologism in creating the image of the main character, descriptive character of remarks, remarks-chapters, the function of which is to expand the idea of what is happening.

The age range of the characters in the plays indicates that the author aims to represent a diverse range of society representatives. Critics have noted that the author’s work has a distinctly feminine focus.

There are eight plays in the “I Won” collection, six of which feature a female protagonist. The order in which the plays are presented is not random: we are introduced to the stories of women from different ages and backgrounds.

In this article four plays will be considered: “Haron’s Choir”, “That Very Day”, “Elsa’s Land” and “Zhanna”. These works are united by a common theme – the search for female happiness. In each of these plays, the main character is a woman in her 30s or older, and the antagonists are male characters who are either weak or possess feminine qualities that the main characters lack.

The space-time continuum contains the historical time of three epochs: Soviet (the play “Elsa’s Land”), Perestroika period (“Zhanna”), and contemporary one (“Haron’s Choir”, “That

Very Day”).

The play “Haron’s Choir” was written in 2014 and successfully staged in Russian and foreign venues. The theater serves as the setting of the play. In her work, Ya. Pulinovich raises a pressing problem of the present day – cultivated selfishness and infantilization.

In the comedy “That Very Day” the playwright explores the issue of education. The play presents a typical image of an overbearing mother. The author shows how maternal love can turn into tyranny, taking it to the extreme. The work also includes elements of satire, depicting modern reality.

In the play “Zhanna” the author challenges the modern images of “businesswoman” and “childfree”. Ya. Pulinovich creates a portrait of a modern successful woman who, in her pursuit of a career and wealth, loses love and the opportunity to have children. The temporal structure of the work is based on the simultaneous existence of past and present.

In the play “Elsa’s Land” the author demonstrates that it is possible to find love at the age of 76. However, the most important aspect is being able to protect it. The story is based on the revelation of the difficult life of the main character, Elsa. The underlying theme of the work is the protagonist’s struggle against societal pressure, which has hindered her happiness throughout her life.

In all the plays analyzed, Ya. Pulinovich creates a kind of time-based cross-section that represents three generations of women raised in different eras: the Soviet era (Elsa in “Elsa’s Land”), the perestroika period (Zhanna in “Zhanna” and Masha’s mother in “That Very Day”), and the modern era (Masha in “That Very Day”, Nastenka and Annushka in “Haron’s Choir”). Each era leaves its mark on the characters of the main protagonist. When creating the images of these main characters, Ya. Pulinovich focuses not only on their inner struggles, but also on contemporary social issues.