
SUMMARY

“THE GOSPEL TEXT” IN RUSSIAN LITERATURE

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CHRISTIAN REALISM IN THE ARTISTIC PROSE OF LATE TOLSTOY: SHORT STORIES AND THE NOVEL “RESURRECTION”

The article reveals the Christian discourse of Tolstoy's national stories and his novel "Resurrection". The semantics of the titles of these works, the system of characters, the role of allusions, numerology and the evangelical text are considered. A hypothesis about the peculiar composition of the last novel by Tolstoy is proposed. The presence of the features of Christian realism in the artistic discourse of late Tolstoy is proved. The need for considering his late artistic prose in the context of Christian literature is shown.

The titles of several Tolstoy's national stories paraphrase the commandments of God. The name of one of the Twelve Great Feasts became the title of Tolstoy's novel "Resurrection". This title reflects the transformation of the "profane" character into the follower of God and "gives" all people the hope for a spiritual transformation.

Tolstoy's pre-ordained occasional allusions give a religious-philosophical meaning to the depicted fictional reality. The description of Angel's ascension in the story "What Men Live By" correlates with the story of the Epiphany. In Tolstoy's "Resurrection" the binding of the action to the 28th of April "foreshadows" Nekhludoff's appeal to God. The consumptive Vladimir's woman with a baby contains an allusion to the icon of the Theotokos of Vladimir. The symbolism of numbers 4, 6, 8, 12 in the late Tolstoy's works coincides with the sacred Biblical numerology. Tolstoy's character system is predetermined by the attitude of his characters to the Word of God. As for the story "Where There Is Love, There Is Also God", the quantitative "equality" of the Evangelical characters and Tolstoy's ones reinforces their typological commonality. There are three groups of characters in the novel "Resurrection": metaphysically dead people, who forgot the Word of God; those, who are guided by the universal values; and Nekhludoff, who came to the resurrection, stands apart.

The Evangelical epigraphs predetermine the development of the plot and become the focus of the religious and moral issues of Tolstoy's artistic prose. The Evangelical epigraphs set the vector of the character's transformation in the story "[What Men Live By](#)". Epigraphs in Tolstoy's "Resurrection" "intertwine" in the internal monologue of the main character. The repetition of the Evangelical verses of the first epigraph in the final chapter of Tolstoy's "Resurrection" emphasizes the need for obeying the commandments of God. The word of God becomes a revelation, a food for thought, an indisputable truth and a guide to action for Tolstoy's characters.

There is a relationship between the Evangelical text quoted in "Resurrection" and the number of chapters in each part of this novel. The number of chapters in the first part of the novel "Resurrection" is the result of summing up numbers 35 and 24. 35 verses of the 18th chapter of the Gospel of Matthew inspired Nekhludoff to a further search for answers to the questions of being. 24 verses of the Sermon on the Mount led the main character to the reevaluation of his former life and desire to fulfill the Word of God. At the beginning of the novel, all the characters live violating the Gospel. The 59 chapters of the first part of the novel is a metaphor for the unjust life of people. Nekhlyudov realizes the indisputability of the Gospel. He reads the 5th chapter of the Gospel of Matthew, in which the Word of God occupies 42 verses; in the second part of the novel there are 42 chapters. In the third part of this novel there are 28 chapters, as in the Gospel of Matthew. The quoted verses of the Gospel are aimed at the reader's retrospective comprehension of the plot of the novel.

PHILOSOPHY AND POETRY

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LOVE IN LUCRETIUS' POEM «ON THE NATURE OF THINGS»

This article investigates Lucretius' thoughts about Venus and influence of love on a state of mind and human behavior. The attitude of this Roman poet towards love is a controversial question in science.

In the poem, Lucretius asks Venus to assist him in the creation of the poem and to establish peace. In his opinion, Venus controls all life on earth through love. This is beyond the competences of Muses, therefore his appeal to Venus seems justified. Lucretius' appeal for peace suggests, that the author of the poem endows the love with a victorious force, a force capable even of suppressing wars. The Roman poet notes, that the people believe in the intervention of the gods in the

earthly affairs and ask the goddess Venus to bestow a success in love. In his opinion, love does not appear because of the intervention of gods, but it is caused by a behavior of women and by the force of the habit. Venus in the poem «On the nature of things» is love itself, piercing all living on earth in the common aspiration to continue genus. Lucretius appealed to Venus, because he followed the poetical traditions and probably did not want to alienate a reader with the Epicurean philosophy already in the poem. Therefore, the image of Venus in the poem «On the nature of things» does not conflict with Epicurus' thoughts about nonintervention of the gods in human affairs.

According to Lucretius, love (*amor*) causes great sufferings to the soul and influences behavior negatively. It leads to numerous expenses, subordinates a person's life to the whims of another person. A man leaves off his duties and damages his reputation. The author of the poem «On the nature of things» demonstrates with the example of the Trojan War, that love can even cause a great bloodshed. In Epicurus' opinion, the aim of life is bodily health and peace of mind. Lucretius thinks, that the passion of love hinders it, therefore a man needs to exclude this passion from his life in order to be happy.

The theme of love is not principal in the poem «On the nature of things», but it is sufficiently important, because it allowed the author to touch the fundamentals of the Epicurean doctrine. However, Lucretius elucidated this theme partially. He focused his attention on love as passion between a man and a woman, while other aspects of love (mutual affection of the spouses, parents and children, friends) have not received an exhaustive description. The image of Venus and the description of the passion in the poem have a weak correlation and were not embodied in a well thought-out concept of love.

TEXT. INTERTEXT. MOTIVE

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PUSHKIN'S MOTIFS IN THE NOVEL "WINTER ROAD" BY L. YUZEFOVICH

The article considers the motifs of Pushkin's poems "Winter Road" and "Devils" in the novel "Winter Road. General A.N. Pepelyayev and the anarchist I.Y. Strod in Yakutia. 1922-1923" by L.A. Yuzefovich. The aim of the work is to reveal essential parallels in the development of the main motifs of Pushkin's poems and in the works of the contemporary author. The works of A.S. Pushkin and L. A.

Yuzefovich are incorporated with the motifs of winter and the road on the most superficial level – they are the embodiment of life realities. Also, the parallels in the works of the artists of different time could be noted in the development of other important motifs. First of all, for both works the motif of melancholy is notable, not just as a feeling, generated by a certain situation, but as a world view of heroes in general. The change in contrasting moods is also characteristic of the lyrical heroes of both Pushkin and Yuzefovich, for whom it is associated with their perception of the revolution and their own role in it: on the one hand, the revolution gives rise to hopes; on the other hand, post-revolutionary reality turns out to be hostile to both heroes. The motif of the dark forces surrounding the traveller, became one of the most important in the «Devils» by A. S. Pushkin, and it also plays a serious role in the work of L. Yuzefovich. A. Pepelyaev and I. Strode are the people who preserved mental purity, and they stand out on the background of the “demons” images of various kinds which rose with the revolutionary wave. Pushkin's “Winter Road” and L. Yuzefovich's novel also make the hearth motif as a saving lighthouse on a difficult path. In addition, in the system of images of Pushkin's “Winter Road” (as, indeed, in that of «Devils»), the figures of a nobleman and a common man, a “master” and a “peasant” are important. The motif of spiritual rapprochement appears, when something dear to the master is felt in the song of the coachman. This motif correlates with L. Yuzefovich's narrative about A. Pepelyaev's course of life because the white officers called him “a peasant general” with some disdain. I. Strode was perceived by the inhabitants of Yakutia as a representative of the authorities, but the interests of common people were also close to him. The motif of the unity of a nobleman and a common man can be seen in the novel of L. Yuzefovich and in the conceptual idea of the spiritual closeness of A. Pepelyaev and I. Strode, who were representatives of different social strata, but they were united by the motivation of their actions, by the nature of their destinies, and by many features of their inner world.

The comparison of L. Yuzefovich's text with Pushkin's works moves the comprehension of it beyond the concrete historical situation, into the sphere of universals that exist both at a certain time and space, and in eternity. This gives an opportunity to look at the novel about the Civil War through the prism of not only historical but also universal categories.

ETHNOSES

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KET ETHNICITY IN COLONIAL AND POST-COLONIAL DISCOURSES IN RUSSIAN LITERATURE

The article is devoted to literary presentation of an indigenous people of Eastern Siberia – the Ket ethnicity - in travelogue, ethnographic description, realistic prose of the Russian literature from the early XVIII century to the early XX century. All this time they were called "Yenisei Ostyaks». Travelers and ethnographers of the XVIII – XIX centuries preferred Tungus (Evenki) among the indigenous peoples of Eastern Siberia as the most numerous and noble ethnic. Ket ethnicity got the role of a very poor, unsympathetic and marginalized ethnic group. This attitude of ethnographers can be called perfectly colonial. However, some travellers, especially the linguist M. Kastren, highly appreciated their peculiar «innocence» and naivety; they tried to find European anthropological features in them. Russian ethnographer of the turn XIX - early XX century V. Peredolsky became the first true defender of Ket ethnicity. He created the dramatic series of fictionalized sketches about their bleak fate. Ket ethnicity appeared as a victim of inhuman Russian traders and priests. Poverty, hunger, alcohol addiction of the ethnicity are entirely attributed to the negative impact of the Russians, who had infernal features in Peredolsky's description.

TRADITION**M.V. Mazenova***Lobachevsky State Universitz of Nizhni Novgorod***T.A. Sharypina***Lobachevsky State Universitz of Nizhni Novgorod***SEARCH FOR SELF-IDENTITY AND TRADITIONS OF
LITERARY CLASSICS IN THE ROMANS OF U. TELLKAMP
(«TOWER»), L. SEILER («KRUSO»)**

The problem of self-identity search, which is presented in the context of classical literature, is considered on the material of the novels of U. Tellkamp "Tower" and L. Seiler "Kruso". The writers comprehend the mental and sociocultural consequences of the existence of two polar states on the German soil, mastering the new artistic space determined by the development of modern time conflicts in detail. One of the most relevant topics after the reunification of Germany is the comprehension of the GDR phenomenon, as well as the mental alienation of Ossi and Wessi. In this respect, the above-mentioned novels written in the 21st century are notable. Both writers express a similar idea about the illusory nature of the existence of the GDR, its non-viability, on the one hand, and the temptation of this social project on the other one. Intertextual aspects of the texts and an appeal to the traditions of Goethe, T. Mann, G. Hauptmann, G. Trakl, H. Muller, and others are interesting. The novel "Tower" by U. Tellkamp recreates the historical picture of German society at a critical time, and as well as "Buddenbrooks" by T. Mann it acquires the significance of a cultural and historical document. However, when T. Mann shows the decline and decay of burghers, U. Tellkamp reflects the fall of the whole state – the GDR and the position of the intelligentsia in the conditions of socialist nationhood. "Pedagogical province" of U. Tellkamp is no longer a social Utopia of Goethe or Hesse. This is the state program of the GDR, which represents the official point of view on the education system. It comes into collision with old cultural values, in which, as with Goethe and T. Mann, music plays an important role. The novel of U. Tellkamp is an ambitious literary experiment, a work in which alternative or parallel spaces: a real social and political world and a surreal grotesque - are artistically connected. The novel of L. Seiler "Kruso" is closely connected with the moral search of existentialists and with the traditions of the novel of education. At the same time, "Kruso" is also an adventure novel, like Stevenson's "Treasure Island" or G. Melville's "Moby Dick, or the White Whale". The book is suffused with symbols and hints, metaphors and allusions to D. Defoe's robinsonade, to the

myths of the Elder Ecu and even to the Bible. Showing the fancy of the heroes of the novel for such authors as Paul van Ostayen, Artaud, Heiner Müller, Hauptmann, Trakl, L. Seiler succeeds in the presentation to the reader the whole range of ideas and attitudes of the inhabitants of the island of Hiddensee. Comparative-typological perspective of the study of the works of U. Tellkamp and L. Seiler leads to the conclusion that the problem of self-identification of a person in new historical conditions is still relevant both in German society and in literary creation. Almost thirty years after the fall of the Berlin Wall the status of official unity in the country's material and spiritual space approved by the politicians of FRG still gives no grounds to speak about a complete reunification of the two mentalities, greatly separated up to this moment, and the past of divided Germany still continues to remind about itself.

SEMANTIC POETICS

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ARABESQUES OF LITERARY SEMIOSIS IN THE EPOCH OF THE 1890s: A CASE OF A. A.GOLENISHEV-KUTUZOV

In the works of A.A. Golenishchev-Kutuzov a phenomenon, extremely interesting from the historical-literary and semiotic point of view and most noticeable in the transitional literary epochs is observed. This is a phenomenon of literary semiosis, which in its most general form represents complex processes of sign and meaning formation on the basis of either a change in the relationship between the signifiers and the signified or the transformation of the old signifiers into new ones, or the endowing the old signified with the signifier meaning for the new signified (where literary texts, literary trends, and literary traditions may be used as these or those signs).

For Golenishchev-Kutuzov (as well as for the era of the 1890's) the task was to create new signifiers in conjunction with the new signified. However, the space of literary being is arranged in such a way that any new significance and meaning can not correspond with significances and meanings which have already been established. Each newly formed value must necessarily establish a "jurisdictional" relationship with the old one. This can happen in different ways. For example, the Onegin plot code and its thematic outline that existed in the post-Pushkin period could receive a wide variety of re-accentuations in mass fiction and

in large literature (perhaps especially expressively in the works of I.S. Turgenev), but attempts to give them a radically different semantic measurement was not undertaken at this time. During this period literature worked on enriching Pushkin's code and went an evolutionary way. But in the 1880s and 1890s, in the epoch of pre-symbolism, revolutionary and radical aspirations arose in literary semiotic politics. Especially convincingly this thesis is confirmed by the example of Chekhov, in whose work, and it was more than once focus of attention of literary critics, the alteration, the reversal of the "old" (Gogol, Tolstoy, Turgenev, etc.) motivational structures, plot moves, thematic configurations are particularly evident.

A.A. Golenishchev-Kutuzov, the main figure in this article, stands out among the representatives of the transitional era by having a clearly expressed Wagnerian plan in his work. At the same time, however, this plan finds itself in interaction with both Tyutchev and Tolstoy, but above all with the Pushkin plan. As a result of this interaction in the works of Golenishchev-Kutuzov, a semiotic conflict develops, which can be conditionally described as a collision of incompatibility of Wagnerian values with Pushkin's ones. The article shows how Golenishchev-Kutuzov's attempt to connect Wagner with Pushkin is resisted by their deep, essential heterogeneity.

WORLD PICTURE

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ISSUE OF LANGUAGE MODELLING OF SOCIAL REALITY IN FICTIONAL DISCOURSE ь

(by works of G. Orwell, E. Zamyatin and V. Sorokin)

Interrelations between language, communication, knowledge and behavioral structures in anti-utopic literary works reflect the mechanisms of ideological modelling of social reality by means of language. The writers depict the moral and intellectual reconfigurations of human beings under ideological impact, and they reveal the strategies of ideological manipulation with mass consciousness through speech practices. To reconstruct the "true" model of world, communicators represent it in ideological discourse as valuably invariant. They constitute such models linguistically and communicatively. The paper aims at the linguistic modelling of reality in fictional discourse. The topic of the research is language modelling of

social reality in fictional discourse and works by G. Orwell, E. Zamyatin and V. Sorokin. The object of the paper is to reveal discursive practices of social reality construction, linguistic means of ideological manipulations with mass consciousness as they are represented in anti-utopic fictional discourse. The authors draw on the cognitive approach to language and they apply the method of linguistic cognitive analysis in the research. The results are actual for the field of linguistic cognitive research of fictional texts. The mechanism of ideological construction of social reality comprises 1) lexical nominations and grammar transformations, 2) semantic collisions and enforcement of pragmatic components of messages, 3) construction / correction of scenario-frame structures, 4) construction / correction of mental models, 5) modelling the language worldview based on invariant mental models, and 6) construction / correction of discursive and behavioral practices. As the anti-utopic novels show, the linguistic order of ideology is often constituted whether institutionally or socially and culturally, i.e. through renewed historical traditions. Big Brother (in Orwell's work), United State (in Zamyatin's work) or Sovereign (in Sorokin's work) provide the guarantee and condition of the order. Their communicational position is marked as idealistic for constructing individual positions of addressees.

ARCHIVAL SEARCH

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TO THE PROBLEM OF THE CITY OF MORDASOV: A.N. GERNGROSS AND F.M. DOSTOYEVSKY (archival search)

The article deals with the history of the relationship of the exiled writer with the head of the Altai plants, Colonel Andrei Rodionovich Gerngross - a talented engineer and scientist; their four meetings are analyzed, their details and dates are specified. The commonness of professional - engineering - education and cultural level, interest in science, literature and theater, probably quickly brought Dostoevsky closer to the colonel. F.M. Dostoevsky became acquainted with A.R. Gherngross in the spring of 1855 during the trip with his friend, the district attorney A.E. Wrangel, to the Loktevsky copper smelting plant. The next meeting of Dostoevsky with the head of the Altai mountainous district took place in Zmiev in the summer of 1856.

The third and the fourth meetings took place in Barnaul in late November or early December 1856. The latter meeting is analyzed in detail.

In the paper, Dostoevsky's route from Barnaul to Kuznetsk is argued and the duration of the trip is calculated, which allows to make corrections to the date of the writer's return to the capital of Siberian mining business. Most likely, the duration of this trip in winter lasted a day or so, and the writer's visit to the Gerngross family was likely to be held on Sunday, December 2, 1856. This is an important biographical fact which has historical and literary significance.

During lunch with the chief of the mining factories the writer had an incident connected with his unsuccessful compliment to the son of the hospitable hosts. Dostoevsky drew particular attention to the feminine beauty and sweetness of a child with plump and pink cheeks, but this aroused the discontent and objection of the boy's mother, Catherine Iosifovna. Later the writer found out that the child was considered "almost a freak" in the family. Dostoevsky wrote about this fact in a letter to his friend A.E. Wrangel. Later the boy, who the writer was interested in, became a prototype of one of his characters, and his name, Rodion Andreevich Gherngross, was introduced there.

Archival documents are presented proving this historical and literary fact, which is of great importance for the creative laboratory of the story. The article offers a new version of the reason for the city's nomination in the story "Uncle's Dream". In our opinion, the ironic attitude towards the mother, who did not like the face of her own son, caused the writer to name the city Mordasov.

LINGUISTICS

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SPEECH GENRE FOCUS VARIANTOLOGY LANGUAGE MODEL

(based on the speech genre of the «personal note»)

The article substantiates the thesis on the possible study of speech genre from the perspective of linguistic variantology and its presentation in the form of a two-level unit implemented at the cognitive and linguistic levels. At the cognitive level, the speech genre is represented as a mental scheme, an invariant (a set of genre-forming features), which is formed as a result of the typing of communicative



situations associated with the genre. At the linguistic level, the speech genre is represented by a number of genre-relevant features integrated for all speech modifications of this unit, called variants of the speech genre. As a result, each variant of the speech genre is modeled a) invariant (genre-forming) and b) variant (modified, due to communicative and pragmatic conditions of realization) features.

It is established that the variative cluster of the genre «personal note» includes a handwritten note, SMS message, a note as part of the artwork. Among the invariant (dominant) features of the genre, first of all, a small volume of the message and inscribed in the communicative situation. The inclusion of the note in the communicative situation is determined by its purpose to solve the actual situational problem.

Variation of the genre is at the level of the substrate. In the case of SMS-messages, the electronic substrate, mediated by the technical device-a mobile phone-determines many features of this variant of the epistolary genre. Such existence allows a) to transfer information in case of impossibility of personal communication or at desire to avoid personal communication: don't call any more!; b) provide information available at the end of the communication act (e.g. phone number, address): Nails 8 951 *** ** **; C) use the function of quick mailing of the same text message to several recipients. Determined by the specifics of the electronic substrate, the limitation of the volume of an SMS message implies the need to transfer the maximum content by means of a minimum of characters (compression of the text of an SMS message).

For the note as part of the aesthetic reality dominant is a sign of fictitious, due to the «total fictitious» referents of artistic communication. The illusory nature of the artistic world determines the fictitious communicative act associated with the designated version of the genre, including its participants.

As a result, the variant model of the speech genre appears as a system of its invariant and variant characteristics. Invariant features (refinement of the communicative situation, a small amount) the integral for all implementations of the genre. Variant features of the genre presentations (electronic substrate and the properties of the SMS message conditioned by it, fictitious artistic note and the associated characteristics of the genre) are determined by communicative and pragmatic conditions of the genre realization, which contribute to its modification.

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CONSTRUCTION THERE IS / ARE WITH THE PREPOSITIONAL COMPLEX IN A PERSON'S DESCRIPTION IN MODERN ENGLISH

The article presents the analysis of the functional and semantic potential of the English constructions with the introductory *there* while describing a person within the anthropocentric paradigm frameworks. The object of the research is a syntactical construction built according to the structure THERE – V – NOM – LOC. The core elements in the structure are a verb and a nominative part accompanied by a prepositional complex describing a person. The given syntactical model is one of the universal syntactical categories that can express various peculiarities of such an important ontological category as space.

The article reveals and analyses the essential localized features of the construction. These features are represented by the characterizing word signs. The analysis is carried out based on Ch. Osgud's personality semantic differentials.

It was found out that not only adjectives can express a person's localized characteristic features but also different parts of speech such as concrete and abstract nouns and indefinite pronouns. The constructions with the introductory *there* with a prepositional complex introduced by the English preposition *about* are divided into 4 main groups: 1) the constructions where different adjectives with the evaluation semantics play the role of a person's localized characteristic features; 2) the constructions with a localized feature expressed by the indefinite pronoun *something* with the further expansion represented by the subordinate clause introduced by the conjunction *that* (syndetic connection) or *asyndetically*; 3) the constructions with the localized features represented by the nouns denoting an animal, a beast, an insect, a bird and a person's professional identity; 4) the constructions where localized objects are the nouns with abstract semantics.

With the help of the conducted analysis the authors illustrate and consistently prove the construction ability to express a wide range of the current reality situations that in its turn testifies about the semantic flexibility of the studied language form used to convey a complex sense contents.

The analyzed construction is metaphorically speaking *a material substratum* of approximateness that authentically and grammatically correct

represents a speaker's opinion about a described subject and expresses subtle peculiarities of a person's description within the frameworks of the mental space. The chosen by the authors methodics of the constructions study allowed preserving distinct frameworks of the conducted linguistic study having funded it thoroughly and having put it uncontroversially into the general scientific context.

The article may be useful for specialists in theoretical grammar, ethnolinguistics, cultural linguistics and semantic syntax.

YOUNG PHILOLOGY


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ANTIQUÉ EPIC TRADITION AND SOME PECULIARITIES OF THE POETICS IN THE NOVELS «MEDEA: THE VOICES» BY C. WOLF AND «MEDEA AND HER CHILDREN» BY L. ULITSKAYA

The paper outlines the features of the poetics of the novels written by C. Wolf and L. Ulitskaya as representation of the Medea's plot. Comparative-typological method, as well as a methodology of intermedia studies is used in the paper. Such features typical of the early epic tradition as the balanced, contemplative tranquility accompanying the image description, its plasticity and monumentality, the idealization of the narrative of the distant past, etc. are associated with the peculiarities of the hero's image embodiment and contribute to a large extent to the creation of the majestic atmosphere around Medea in the poetics of both novels. This is even more evident in the poetics of the novel by Christa Wolff, since the author being a graduate philologist, reflects on her future works based on ancient plots, visits Greece, studies the features of ancient Greek culture, works of I.Y. Bachofen, J. Thomson, R. Ranke-Graves, G. Gotner-Abendrot.

The fact that the authors of the above mentioned novels exempt their heroine from the guilt of murders and crimes can indicate the inheritance of the ancient theater tradition, which avoided displaying and portraying the terrible. Medea in the novel of C. Wolf is a victim of calumny, she did not kill her children, Apsirt and Glauka. In the novel of L. Ulitskaya Medea is not only deprived of her children, which makes it impossible for her to kill them, but is not associated with the traditional motive of revenge. Both novels transform the mythological plot to a various degree and this is connected either with the confirmation of their own



political and moral positions, the connection with the problems of the present, or with the process of banalization, which, according to some researchers, demystifies mythological plots and characters, changes their moral and social status. For instance, C. Wolf's novel has a clear political background, connected with the events of her own biography of a writer during the reunification of Germany. In the novel by L. Ulitskaya, the changes of the fate of the heroine and her acquaintances and relatives are caused by the movement of history, political processes in the society.

The work reveals such common trends in the poetics of the investigated novels as using the tradition of the ancient Greek epic narrative: the use of the principles of epic expanse, the epic picturesqueness and plasticity of the narrative, as well as epic syncretism, understood as the inclusion of the methods of other arts such as painting and cinematography, reinterpreted by the authors, into the context of modern principles of intermedia, into the artistic space. All mentioned features not only create a special perception of the image of the main character, but also allow us to recall the idea of the harmony with the world lost in the course of the historical process, which the image of Medea embodies. In this regard, we can call both novels warning.