

SUMMARY

THE RESIDENT OF TWO CAPITALS

V. D. Denisov

Russian State Hydrometeorological University

PETERSBURG PORTRAIT OF GOGOL

The article deals with the equivalence of a great city and a great writer. The features of Gogol's descriptions and characteristics of heroes come to life in the ancient streets and buildings of St. Petersburg, at the addresses where the author lived and worked, and vice versa: Petersburg features are more and more visible in his portrait. Nikolai Gogol-Yanovsky arrived in the Russian capital, having just graduated from the Nizhyn High School of Higher Sciences. And the addresses at which he lived, mark the milestones of his formation, successes and failures, creative achievements. After a series of setbacks in his search for his way, he began his career as a small departmental official, but then in a short time! – thanks to his labors, he became a teacher of history at the Patriotic Institute, and then an associate professor at the Faculty of History and Philology of St. Petersburg University. And most importantly, the great Russian poets V. A. Zhukovsky and A. S. Pushkin appreciated his creative potential, endowed him with their friendship, introduced him to the circle of Russian writers.

His books “Evenings on a Farm near Dikanka” (1831–1832) and “Mirgorod” (1835), historical and philosophical “Arabesques” (1835) are published, and the comedy “The Government Inspector” (1836) will be staged at the Alexandrinsky Theater. From St. Petersburg, Gogol will go abroad to write the poem “Dead Souls”, and will come back to print it. The city will surprisingly preserve not only the places where he lived and worked but also his special view of the “deliberate” and therefore so lonely St. Petersburg. Perhaps the general piercing mood of the Gogol-Petersburg stories since then determines the atmosphere of the city ... But it should be said that the city also left its imprint on the portraits and monuments of the great Russian writer.

J. V. Balakshina

Herzen State Pedagogical University

ST. PETERSBURG CHURCHES IN THE LIFE AND WORK OF N.V. GOGOL

A cathedral as a religious building, which is a kind of metonymy for the church as a gathering of believers and a mysterious divine-human organism, was of interest to N. V. Gogol from the very beginning of his literary work. While in “The Night before Christmas” (1832) the cathedral is depicted as a place of people's unity and the jubilant celebration of the Resurrection of Christ, in “Viy” (1835) the cathedral is filled with demonic forces and starts collapsing. Finally, the works devoted to St. Petersburg show the ultimate desacralization of the temple space under the influence of two new cults – erotic and hierarchical – replacing Christian faith for the people of the first half of the 19th century.

Perhaps the writer's alienation from the churches of St. Petersburg was due to his personal experience of visiting churches of various departments that functioned within the state mechanism. Gogol's epistolary heritage does not contain any mention of churches of which he became a parishioner in the capital of the Russian Empire. It can be assumed that he attended the churches of those departments where he served: the church of St. Spyridon of Trimythous at the Estates Administration, the house church of the Patriotic Institute, etc. However, the very fact of the existence of the cathedral (church) under the state structure, typical of the Synod period of Russian church history, could not satisfy the writer, who sought the church as a mediastinum of people's unity and / or the mystic dimension of the Heavenly Church.

O. Yu. Robinov

The House of Gogol – memorial museum and scientific library

MOSCOW TOUCHES TO GOGOL'S PORTRAIT

(FROM THE EXCURSION PRACTICE OF THE MUSEUM

«THE HOUSE OF GOGOL»)

The article is devoted to Gogol's stay in Moscow, his meetings with writers, scholars, public figures, and his participation in the cultural life of the "ancient capital". According to the memoirs of contemporaries, the touches to the portrait of the writer as he was known, loved, and remembered by Muscovites were recreated. This image is supplemented by urban legends about the life and death of the writer in the house on Nikitsky Boulevard, which is included, along with two monuments of different eras, in the "Gogol" toponymy of Moscow.

The article presents the author's development of an excursion route from the "Gogol House-memorial Museum and scientific library", now the only Museum of the writer in Russia. The route runs through two Moscow districts, connecting several memorable places: Nikitsky Boulevard, Number 7A, where Gogol died; the monument to the writer by the sculptor N. A. Andreev in the square near the "house of Gogol" (on the city maps it is often called "Gogol's Square"); the monument to the writer on Arbat Square; Number 27 in Bolshoy Afanasyevsky lane (where the sculptor N. A. Andreev had a workshop); in the same lane, Number 12, where Gogol first came to the Aksakovs; Number 25 and 30 on Sivtsev Vrazhek, where the Aksakovs lived in 1849 and where Gogol visited them; and Number 12A on Pogodinskaya street, where the writer visited M. P. Pogodin.

The Moscow touches to Gogol's portrait will be completed when we visit the nearby Novodevichy Cemetery and find the writer's grave, which was moved here in 1931 from the graveyard of Moscow's oldest monastery Svyato-Danilov.

HISTORICAL & CULTURAL CONTEXT OF N.V. GOGOL'S CREATIVITY

E. I. Annenkova

Herzen State Pedagogical University

«THE SELECTED PASSAGES FROM CORRESPONDENCE WITH FRIENDS» BY N. V. GOGOL AS HIS ANTIPETERSBURG PROJECT

The article considers the transformation of the St. Petersburg theme in works by N. V. Gogol. Stated already in the first cycle of the writer, this topic was most fully expressed in the Petersburg tales, and in 1840 it marked significant changes. In “The Selected passages from correspondence with friends” the world of St. Petersburg is implicitly present as a symbol of civilization, in which the antichrist principle, which is not fully understood by the inhabitants of the city, clearly appears. The writer makes an attempt to contrast this world with a different reality based on the traditions of Christian culture. “Position”, “rank”, which have an unconditional value in St. Petersburg, are opposed to “their own place”, “field”. The Russian world, as Gogol builds it in “The Selected passages”, is opposed to hierarchical, official, split Petersburg. The writer is trying to combine two aspects of the vision and reconstruction of this world – from the inside and from the outside; the author needs a combination of the panoramic view characteristic of ancient Russian culture and a detailed, concrete one, capable of noticing “trifles”. At the same time, the author’s position of omniscience, if not disputed, is questioned in the book, combined with the irony characteristic of the writer’s work in the 1830s. In “The Selected passages” the author is convinced that he has the right to a preaching word, but it is substantially corrected by the confessional tone of the narrative.

While the world of St. Petersburg in Gogol’s stories is mostly masculine, “The Selected passages” manifest the diversity and versatility of female characters: this is “a wife ... in simple home life”, as if she came from Domostroi, a 16th-century monument, a lady of high society, “the Governor’s wife” and ordinary provincial ladies. All of them make one think about the “dove-like soul”, “pure charm”, “the power of spiritual purity”, “higher beauty”, that is, approach the understanding of beauty as “mystery”. We can say that Gogol denotes a range of concepts such as spiritual beauty and secular beauty both in their autonomy and relationship.

The Russian world, in the end, appears as quite complex, but nevertheless integral, therefore, potentially able to withstand the destructive power of evil.

E. A. Filonov

Saint Petersburg State University

NIKOLAI GOGOL AND HIS READERS IN THE CHANGE OF ERAS

The article attempts to trace how the concept of the meaning of a classical text is formed in the culture space and what significance the categories of “author’s intention”, “artistic structure” and “reader’s perception” have in this process.

Three episodes connected with the creative, reading, and theatrical history of the Nikolai Gogol’s comedy “The Government Inspector”, are considered in the work. The comedy premiere, that took place in April 1836, is the first of them. The evidence of public success, conflicting critics’ opinions and Gogol’s comments provide the material for the analysis of various receptive strategies. Different readers and viewers, perceiving the new play, were guided by different literary conventions: high classic comedy; vaudeville; satire. Gogol’s statements suggest that the author’s expectations were connected with the convention of a realistic theater that had not yet been formed in the 1830s.

The second episode is an absentee dispute between readers and the author about the meaning of the comedy, which dates back to the 1840s. The new literary era is changing the reader’s perception of the text. The realistic convention becomes dominant and defines the basic receptive strategy. The fictional world is perceived as a direct reflection of reality with all its conflicts and contradictions. Gogol, in his new comments on “The Government Inspector”, offers a symbolic interpretation of its basic images. However, this receptive strategy is strange to his contemporaries.

The third episode is the rethinking of Gogol’s comedy in symbolist criticism of the late 19th – early 20th centuries (V. Rozanov, V. Bryusov, D. Merezhkovsky) and in famous performances of K. Stanislavsky and V. Meyerhold. The new literary era highlights another reading strategy – the search for symbolic content in the images of reality. Thus, the “The Government Inspector” is read as a mystical work.

However, this does not mean that the readers of the turn of the century come closer to understanding the author’s intention than the readers of the 1840s. The analysis of the author’s comments, audience and reader reviews, stage interpretations of the comedy and various literary conventions that existed in the 19th and early 20th centuries reveals that the artistic structure of the text functions differently in different conditions of its perception, determined by the changing literary eras. Thus, the meaning of the literary text can only be described as a moving and essentially non-closed perspective.

V. A. Voropaev

Lomonosov Moscow State University

«EVEN SO COME, LORD JESUS»: NIKOLAI GOGOL'S DEPART AS HIS BEQUEST TO DESCENDANTS

The article attempts to recreate the events of Nikolai Gogol's last days based on reliable well-documented facts, to answer the questions compulsory for making the writer's academic biography. These questions encompass spiritual, outlook and creative issues. It is Gogol's church worldview that makes his behavior during his last days clear. The article clarifies the Church Slavonic semantics of the word "requirement" in the margin of Gogol's Bible opposite to Saint Apostle Paul's words "I am ... having a desire to depart, and to be with Christ" (Phil. 1: 23).

The righteous Christian death of the writer became the top of his spiritual path, the last step of the ladder that he had been climbing all his life and which was built in his soul. Shortly before his death, Gogol expressed the idea of the need to leave «a will to posterity <...> which should also be our native and close to our heart, as children are close to the heart of the father (otherwise the link between the present and the future is broken)...» (from a letter to Prince P. A. Vyazemsky dated January 1, 1852), such a Testament of Gogol to descendants (in addition to his writings), was his Christian death, in which the spiritual connection between the present and the future, the connecting thread of generations, was manifested in all immutability and evidence.] The words «Even so, come, Lord Jesus» (Rev. 22: 20) engraved on Gogol's tombstone, undoubtedly express the most important in his life and works, i.e. his endeavor to acquire the Holy Spirit and prepare his soul to encounter with the Lord.

S. E. Voloskova

Herzen State Pedagogical University

HISTORY OF SOME GOGOL'S EDITIONS

**(BASED ON THE MATERIALS OF THE FUNDAMENTAL LIBRARY OF HERZEN STATE
PEDAGOGICAL UNIVERSITY)**

Among Gogol's books in the Fundamental library of the RSPU named after A. I. Herzen, there are some particularly notable copies. Thus, the Department of rare books stores the 1st edition of Gogol's poem "Dead souls" (Moscow, 1842). There are numerous library stamps on it, including Princess Obolenskaya's gymnasium (Nadezhda Krupskaya, Vera Komissarzhevskaya, Anna Safonova-Timireva (Kolchak's future companion), Saltykov-Shchedrin's, Kuprin's, Botkin's, Stolypin's daughters used to study there). Judging by its appearance, this book by Gogol was in particular demand. It lacks the frontispiece with the famous image of the Troika, and the last few pages, and many of the sheets are repaired with glue around the perimeter.

Another edition of the poem – the 19th issue of Gogol's illustrated library of Pavlenkov – was published in 1909, when the 100th anniversary of the writer was celebrated. For a long time, the book was used by the students of the Orphan Institute named after Emperor Nicholas I. The book has a characteristic cheap cardboard binding with "N. S. I." embossed on the rag spine (the stamp of the institute is on the back of the frontispiece and on the last page; there are a lot of handwritten notes and inscriptions).

Several books by Nikolai Gogol, which are kept in the Fundamental library, were published during the Great Patriotic war. These are two editions published during the Siege of Leningrad: the story “Taras Bulba” and “Petersburg stories”. The plays “The Inspector General” and “The Marriage” were signed to print immediately after the end of the Siege. It was the time when publishing books for children and youth had the mission to raise the morale of the people. This was the purpose of the appeal to the spiritual heritage – the Russian classics. The books also deserve attention for their remarkable illustrations by P. M. Boklevsky, Kukryniksy, and N. V. Kuzmin.

Currently, all the mentioned Gogol books are actively used in the exhibition work. They are interesting to the guests of the Fundamental library and are available to all its readers.

GOGOL AND...

A. V. Denisova

Russian State University of Justice

ROME IN THE LETTERS OF GOGOL AND DOSTOEVSKY

The article considers the reflection on the perception of Rome in the letters of N. V. Gogol and F. M. Dostoevsky. Such a comparison is valid since Gogol was the writer whose work accompanied Dostoevsky all his life beginning with the words of Nekrasov and Grigorovich, who came to Belinsky exclaiming, “New Gogol appeared,” then reading Belinsky’s letter to Gogol in Petrashevsky’s circle, and ending with critical thoughts of Dostoevsky himself about Gogol in the “Diary of a Writer”.

Both Gogol and Dostoevsky sought to Italy, which personification was Rome, but in their epistolary heritage the “eternal city” is reflected differently. The Italian theme appears in Dostoevsky’s correspondence starting in 1846 (the letter to Ya. P. Polonsky dated 31 July, 1861). For him, a former convict, Italy was unattainable for a long time, and when he escaped abroad, it was perceived as a long-awaited breath of freedom. However, during the Italian journey, he did not find inner freedom, and this condition largely explains the few letters from Rome, where there are no internal experiences of meeting with the “eternal city”. There is a feeling that Dostoevsky does not seem to see the beauty of Rome. It can be assumed that at that time his own experiences were more important for him: a difficult relationship with A. Suslova, and his wife dying of consumption in Russia.

For Gogol, Rome, where he, unlike Dostoevsky, lived for a long time, was the embodiment of a dream, an ideal space, the only place where the artist can create and give himself to art and ascetic service to the world. In Rome, Gogol is internally free, despite his financial constraints and health problems. Rome turns out to be equivalent to Peace, to part with it is the same as to leave the world.

However, during his second stay in Rome, 1842–1843. Gogol takes the city differently: Rome ceases to be a source of inspiration, which is now associated with the inner life of the writer. Gogol drives through the city like through an ordinary road station which does not occupy his attention. He is focused on himself, seeks truth within himself, tries to reveal it to others.

It turns out that, reflected in the letters, the perceptions of Rome by the writers are largely consonant with each other. Both are looking for a source of inspiration, but, having passed the “test of Rome”, they turn to something different: Gogol – to his inner life, Dostoevsky – to the life of Russia. Nevertheless, the comprehension of the world takes place in the depths of the artistic vision. In Rome, Gogol will write “Dead Souls”, “The Overcoat”, the fragment of “Rome” ... And Dostoevsky, in a letter to Strakhov, written in Rome in September 1863, reports on a “plan of one story”, and outlines his future novel, “The Player”.

A. Kh. Goldenberg

Volgograd State Social and Pedagogical University

GOGOL AND AESTHETICS OF RUSSIAN AVANT-GARD

(TO THE PROBLEM OF RELATIONSHIP OF THE WORD AND PAINTING)

Representatives of various types of Russian avant-garde art recognize Gogol as their forerunner. Gogol’s aesthetics turned out to be consonant with the artistic practice of early avant-garde painting, which was in close contact with literary futurism. She played an exceptional role in the formation of the poetics of V. Mayakovsky, V. Khlebnikov, A. Kruchenykh, had a powerful impact on their attitude to the visual possibilities of the word.

One of the links between Gogol and a number of Russian avant-garde movements of the beginning of the century was the traditions of urban folk art, widely represented in Gogol’s ecfraasis. This appeal to the folk holiday culture, theatricalization, folkloric hyperbolism, the naive art of signage, the use of the traditions of the booth and lubok, a laughable beginning. It was Gogol who introduced signage ephraasis into Russian literature, which became one of the leading forms of literary and artistic neo-primitivism. Poets and artists of the Russian avant-garde made the aesthetics of signboards a banner of the national identity of new art.

Gogol’s concept of a thing visibly echoed in the still lifes and portraits of the artists of The Jack of Diamonds with their desire to interpret a person as a “nature morte”, only a little more complicated. They can serve as a kind of commentary on a whole gallery of portraits of the characters of the author of Dead Souls.

Another point of contact between the pictorial principles of the early Russian avant-garde artists and Gogol’s ecfraasis is the low-key aesthetics of signs, combining painting and word. Following M. Larionov, V. Mayakovsky introduces text fragments into his signage images. No less significant for them was the tradition of Gogol’s grotesque, the laughable “decreasing intonation” so characteristic of Russian avant-garde poetics in depicting the world and man.

A. I. Kulyapin

Altai State Pedagogical University

DIALOGUE WITH N. V. GOGOL IN THE STORY OF V. M. SHUKSHIN «MY SON-IN-LAW STOLE A TRUCKLOAD OF FIREWOOD!»

Attempts to identify the influence of Gogol on the short stories of V. M. Shukshin were made by shukshinologists repeatedly. Most often the subject of consideration was the stories “Gogol and Raika” (1968) and “Stalled” (1973), in which the dialogue with Gogol is conducted directly by the narrator. The purpose of this research is to analyze hidden reminiscences from Gogol’s story “The Overcoat” in the short story “My son-in-law stole a truckload of firewood!” (1971).

The process of creating the story was quite unusual. The impetus for its writing was a real experience of Shukshin’s childhood friend Veniamin Mikhailovich Zyablitsky. During a chance meeting in Gorno-Altaiisk, the school friend of the writer told him about the difficulties in his family life. Having kept the name of his friend and some of the circumstances of his story unchanged, Shukshin nevertheless created a text that is certainly oriented to the language of culture. Already in the first sentence of the story, calling his hero “a little man”, the writer introduces a literary code. The plot that centers on the dream of a “little man” about a new coat, cannot but evoke associations with the story “The Overcoat” by N. V. Gogol. Shukshin used the plot outline of Gogol. In addition, there are several Gogol details in the text of Shukshin’s story. The most important parallel for the interpretation of the story relates to the well-known “humane place” of Gogol’s story. The ending of Shukshin’s story is typologically close to the denouement of “The Overcoat”. Akaki Akakievich in the finale of “The Overcoat” after his death turns into a formidable avenger and judge. A similar metamorphosis occurs with Shukshin’s Venya Zyablitsky. In the final scene of the story, the prosecutor and Venya actually swap roles. Now the “little man” blames and judges the powers that be. Shukshin doubles the situation of Venya Zyablitsky’s arbitrary seizure of judicial prerogatives. At first, the situation appears in a carnivalesque version (Venya “arrests” his mother-in-law, locking her up in the toilet), and at the end – in a dramatic way.

The opposition “laughter / fear” acquires a conceptual significance in the story. Fear is both the tool and the foundation on which the power rests. Initially, Venya Zyablitsky, like everyone else, is afraid of his mother-in-law and respects the authorities. However, unlike many others, he manages to overcome his fear. The show trial of Venya turns out to be a defeat for the authorities: the villagers, despite the pressure exerted on them, stand up for him.

VISUAL LAYER

L. D. Apushkina

St. Petersburg State Institute of Culture

S. A. Nikitchenko

Saint Petersburg State University

S. N. Trotsyuk

Russian State Hydrometeorological University

THE IMAGE OF N. V. GOGOL, HIS BOOKS AND CHGARACTERS IN THE CONTEMPORARY ART (A STUDY OF STREET ART)

The article is related to one of the most popular types of modern art – street art – that uses the urban space as a canvas. One of the most important components of every cultured person’s aesthetics is the ability to perceive works of fine art. With each round of its development, this art acquires more and more freedom of expression thus growing more provocative, i. e. artists endow their works with the meaning which is often hidden from the mass audience, and this causes the mainstream audience’s outrage and rejection of modern art.

The works of street art, with rare exceptions, are aimed to express their authors’ emotions, to draw public attention to a particular issue. In Russia, most classics-related street-art works are dedicated to Alexander Pushkin as the most famous Russian classic author. But there are quite a few works related to Nikolai Gogol.

The material for the research was taken from the international event dedicated to Gogol, which has been held annually since 2007 and was included in the TOP 5 events in Europe for 2019. This is the international festival “StartUp GOGOLFEST”. A special feature of the festival was the presentation of the International festival “StartUp GOGOLFEST” and the joint project GOGOLFEST and GogolTrain held at the railway station in Kiev. GogolTrain is Europe’s first art-train that unites the arts, the cities and the people on the platform of art mobility.

The authors of the article show the great influence of N. V. Gogol’s works on modern art, focusing on such forms as graffiti and murals, in addition, on the images of Gogol and his characters in the cities of Russia, Ukraine and Kazakhstan. These works of street art are divided into: 1) portraits of the writer, 2) images of his characters, and 3) his books – among others on the bookshelf.

Thus, both legal (as commercial projects) and illegal street art (as an initiative of socially active citizens) are aimed to support national culture and spark the younger generation’s interest to classical literature and the writer’s personality.

YOUNG PHILOLOGY

A. G. Ershov

Herzen State Pedagogical University

ARTISTIC RETHINKING OF REAL PERSONS' IMAGES IN N. V. GOGOL'S «SELECTED PASSAGES FROM CORRESPONDENCE WITH FRIENDS»

In Gogol's book "Selected Passages from Correspondence with Friends" (1847), historical figures and author's contemporaries appear directly as characters and also as addressees of both direct and indirect references. However, the images created by Gogol are often very far from their prototypes, as they were rethought by the author to express his position on a particular issue more accurately. In the article this feature of Gogol's use of the real persons' images is considered through the example of the transformed image of artist Alexander Andreevich Ivanov (1806–1858), appearing in chapter 236 "The History Painter Ivanov". It was his character, creativity, relations, actions that served as the basis for creating the image of the ideal creator, which is essential for the writer.

In his text Gogol does not recreate the real life of Ivanov, but designs the image that was necessary for the general concept of the book, rethinking facts from his life, complementing his image with the features that the writer saw as fundamentally important in the image of the creator. The writer puts a special emphasis on the potential genius of the artist, who could even leave the old masters behind, and at the same time on his distress. In connection with the latter, the theme of Christian humility is introduced into Gogol's text, and the image of Ivanov is compared with the often mentioned image of the Christian.

Throughout the entire text of the chapter, Gogol consistently develops the image of the ideal creator he designs, adding more and more new details: the artist's responsible attitude to his work and the unprecedented scale of this work, combined with general poverty, lack of funds and materials, as well as the critical attitude of people around, which creator has to overcome. A true artist, according to Gogol, overcomes the external negative influence and all the circumstances, being guided only by having a backbone – the state of creative spirit, the humble spirit of a true Christian, which ultimately allows him to win and accomplish a creative feat. Gogol declares that the basis of this state is actually mastery in its applied sense and the grandiose work of thought, spiritual work that precedes the direct execution of the plan on canvas. And this, the latter, is obviously perceived as more important, primary, fundamental, because it not only contributes to the creative evolution of a particular artist, but also determines the development of art as a whole.

Using the transformed image of a real person to illustrate Gogol's aesthetic views allows the writer to reduce the general pathos of the author's reflections on art and express the idea, which is undoubtedly important for him as an artist, in a more confidential tone that suits the "epistolary" genre he has chosen. The idea itself is inextricably linked with the problem of the correlation of spiritual and aesthetic principles in art, painfully experienced by Gogol.

D. R. Goperhoeva

Herzen State Pedagogical University

TRAVEL THEME IN WORKS AND LETTERS OF N. V. GOGOL AND FORMATION OF DOMESTIC TRAVELOGUES OF THE 1850TH

The article considers the attitude of N. V. Gogol to travel in the context of travel literature of the first half of the 19th century. This theme is embodied in his works: the theme of the road permeates his story, and researchers define the poem *Dead Souls* as a literary journey in which his home country is reopened.

The writer was characterized by his wanderlust from young years. The first were trips to Poltava and Nezhin. After graduating from high school he goes to Petersburg, and from there he gets out to Lubeck and Travemunde. Although the journeys did not impress him as he expected, Gogol continued to travel abroad and lived in Europe for more than 10 years. Favorable working conditions were probably the main reason for such a long stay. The writer believed that for a better understanding of Russia it should be looked at “from the outside”. Along with that, he did not leave travel notes or keep a road diary (as was customary at the time), but letters to his family preserved his impressions. At the same time, his descriptions of foreign life were clearly selective: he tried to describe only what would be interesting to a particular addressee.

We also characterize Gogol’s views on travelling across Russia. In his letters, he wrote that such trips were necessary for a deep understanding of the Fatherland, moreover, one should communicate with the representatives of different classes. Similar approach to travelling and its subsequent description begins to be shared by literary criticism of the 1840s and early 1850s, but this is mainly how trips abroad were viewed. The analysis of travelogues with descriptions of trips across Russia (“A Trip to Kirillo-Belozersky Monastery” by S. P. Shevyrev, “Trips across Russia” by K. D. Ushinsky) allows us to note that the attitude to traveling around Russia changes precisely in the 1850s. At that time, the authors-travelers increasingly wonder why the trips around the country are not perceived as traveling, and try to draw attention to them with their travel notes. Thus, we can conclude that a gradual change in views on traveling around the country could be largely due to the work of N. V. Gogol.