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АВТОБИОГРАФИЯ КАК ХУДОЖЕСТВЕННЫЙ ВЫМЫСЕЛ

Научная статья

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Аннотация

Автокоммуникация между рассказчиком и моделью субъекта – образом себя – в пространстве нарратива превращается в художественный вымысел. Через эстетическое осмысление, оценку себя модель становится героем, а автор рассказа – создателем своей жизни. Воплощение опыта в форме нарратива позволяет осмыслить его в интерперсональной сфере. Здесь и возникает диалогический разворот со-бытия, включая понимающего в иные контексты. Если встать на ту точку зрения, что нарратив конструирует реальность, то технология нарратива может быть обозначена как диалогизация ситуации: включения других, рассмотрения позиций этих других, их переживаний и соотнесение всех этих позиций друг с другом. Таким образом создается текст. Как структура, репрезентирующая реальность, нарративная схема является драматургической моделью определенной сферы жизни. Жизнь, в этом смысле, такой же продукт воображения, как и рассказ о ней. Нарратив имитирует жизнь, а жизнь имитирует нарратив. Она создается людьми в процессе поиска интерпретаций выделенных событий. Рассказ о своей жизни почти всегда есть когнитивное действие, нежели безыскусное изложение чего-то однозначно данного. В конечном счете, это нарративное действие. С психологической точки зрения, такой вещи, как «жизнь сама по себе» не существует. В крайнем случае – это результат избирательной работы памяти; в остальном же повествование о своей жизни представляет собой искусство воображения и интерпретации.

Ключевые слова: автобиография, автокоммуникация, автор, герой, конструирование реальности, модель субъекта, нарратив, сюжет, фабула, ценность жизни, текст как субъект.

AUTOBIOGRAPHY AS ARTISTIC FICTION

Research article

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Abstract

Autocommunication between the narrator and the subject's model - the image of themselves - in the space of a narrative turns into artistic fiction. Through aesthetic judgment, the model becomes a character of the story, and its author is the creator of their life. The embodiment of experience in the form of a narrative makes it possible to comprehend it in the interpersonal sphere. Here, a dialogical turn of co-being comes to the fore including the one who understands the speech in other contexts. If one takes the view that the narrative constructs reality, then the technology of the narrative can be designated as dialogization of the situation: inclusion of others, considering the positions of these others, their experiences and the correlation of all these points with each other. Thus the text is created. As a structure representing reality, the narrative scheme is a dramaturgic model of a certain sphere of life. Life, in this sense, is as much a product of imagination as the story of it. The narration imitates life, and life imitates the narrative. It is created by people in the process of searching for interpretations of selected events. The story of one's life is almost always a cognitive action, rather than an artless presentation of something unambiguously given. Ultimately, this is a narrative action. From a psychological point of view, there is no such a thing as "life in itself". At least, it is the result of selective work of memory; the rest of the narrative of one's life is an art of imagination and interpretation.

Keywords: autobiography, autocommunication, author, hero, constructing reality, subject's model, narrative, story, plot, value of life, text as a subject.

Similarly to the philosopher Nelson Goodman's beliefs that physics, painting, historical science are "ways of the creation of worlds" (Goodman, 1978 / Goodman, 2001), autobiography (formal or informal) should be considered a series of "life creation" procedures. J. Bruner

—How does autobiography differ from curriculum vitae?

— By artistic imagination.

Objects are divided not only into animate and inanimate. There are also animated objects. These are texts that allow us to engage in animation of all that exists. Including our own subjectivity by way of constructing dialogues with ourselves through acts of auto-communication.

An example:

«March 20 [...] The two main passions I've noticed within myself are the passion for gambling and vanity which is all the more dangerous as it takes countless different forms, such as the desire to show off, thoughtlessness, absent-mindedness, etc. In the evening I'll reread the diary from the date of arrival in Moscow, make general comments and check the monetary costs and debts in Moscow.

I arrived in Moscow with three goals: 1) Gambling. 2) Getting married. 3) Getting an employment. The first is bad and low, and, thank God, having examined the state of my affairs and having abandoned my prejudices, I decided to straighten the affairs selling a part of the estate. The second, thanks to the clever advice of my brother Nikolenka, I've put off till the time

when I am forced to either by love, or reason, or even fate, which cannot be opposed in all cases. The latter is impossible until two years of service in the province, and indeed, although it would be desirable, I want many other things incompatible with it; therefore, I'll wait till the fate itself puts me in this position.

I had many weaknesses at this time. The main thing was that I paid little attention to moral rules, enticed by the rules aimed at success. Then, I had a too close look at things; for example, I accepted a lot of rules, which all could lead to one thing — not to have vanity. I forgot that the condition necessary for success is self-confidence, contempt for trifles, which cannot otherwise occur but by moral elevation” (L. Tolstoy. Selected Diaries for the years 1847-1894).

Autobiography is always a story. The story about the life of the narrator in the chronotope of the text. It is almost always a narrative or explanatory story, a subjective narrative with the urgent need to interest, to cause an emotional response, to draw attention to oneself.

Moreover, it is such a narrative, about which it is impossible to say, “that every story retells a story already told. Homer knew this, Ariosto knew this, not to mention Rabelais or Cervantes” [1]. In the autobiography, the first narrator is present — it is the author describing his experience. And therefore he necessarily performs such cognitive procedures as: highlighting significant events, linking them in a time sequence, recoding from a description plane to a story plane, aligning everything to make up a story. A narrative of autobiography that develops its functions offers a special form of organization of the experience of understanding. After all, the author of his own biography is not a creator of a new genre of literature. He is just a person who wants to duplicate his existence through the text. He creates a speech mirror according to the rules of the autobiographical genre of his time. Therefore, the question of what is a story as a narrative construction is quite reasonable.

Narrative is actually a human way of understanding the world. People transform the stream of consciousness into stories. And, by doing so, they make their lives meaningful. The narrative understanding of the world is universal: it permeates all forms of organization of human experience, from myths, poems, ballads, novels, reports to everyday conversations. People retell stories, their own and others', strengthening their memory. Through narrative structures, knowledge is passed on through generations. The fullness of life is embodied in the stories. The natural form of the story as a means of expressing thoughts and experiences is an epiphenomenon of the narrative way of understanding the world, which, in turn, arises from the narrative structure of human knowledge of the world. “While one lives, no adventures happen. The scenery changes, people come and go — that's all. There's never any beginning. Days are added to one other without any hesitations, endlessly and monotonously. <...> This is called living. But when you tell your life, everything changes; only no one notices this change, and here is the proof: it's not for nothing that people are talking about true stories. As if stories can be true; events unfold in one sequence, we tell them in reverse. <...> And the story unfolds backwards: the moments ceased to pile up one at a time at random, they are hooked up to the end of the story, it draws them to itself, and each of them in turn pulls the preceding instant. <...> I wanted the moments of my life to follow one another, lining up in order, like moments of life that you remember. And it's like trying to grab time by the tail”. [2].

The story unfolds through the plot, but the plot is formed by a narrative scheme. The narrative scheme itself consists of at least five elements: the Agent, Action, Goal, Setting, Instrument, and Trouble. The trouble is what drives the drama; it occurs when there is a discrepancy between two or more elements of the pentad.

Besides, the narrative scheme can directly model the repertoires of the characters' main intentions and the implementation plans concomitant with them.

These five components of the narrative scheme create informative prerequisites for possible story plots unfolding in the specific sphere of the individual's life, as he understands it. It can therefore be said that within the framework of the narrative scheme, the outlined sphere presents itself to man as the space in which a special kind of story takes place. Namely, the stories are based on what is typical for a given personality, having certain intentions, facing specific recurring problems, while the environment and its features create conditions and predetermine the chances of their solution.

Something always happens in human lives. But not these events themselves are the cause of people's experience, but the peculiar “hermeneutic activity” carried out by the subject in the form of correlation of cultural senses and personal meanings of the happenings. Thus, “completely absent in life, fictional events, “ false memories ”and frank fantasies -“ quasi-lives ”,“ legends about oneself ” can be endowed with the status of autobiographical events by a person. They turn out to be a “pure product” of individual narratization, moments of subjective “creation of meanings” from a sociocultural fabric [3].

A narrative scheme, as a rule, specifies the content of the five components mentioned above only in general terms, but it also defines the whole range of possible stories by means of which an individual is able to interpret the selected sphere of life in an understandable way.

The degree of impact of the scheme on the content of the constructed story is never complete and depends on the sphere of life of the individual (the subject of construction), and also on the real sequence of events. The individual acts as a creative person in the narrative interpretation of volatile events, although his work is organized by schemes or rules of interpretation. An infinite number of narratives can be created on the basis of schemes, which, however, include a limited number of construction rules.

A narrative scheme influences an individual's cognitive processes in the same way as any other scheme, or, interpreting more broadly, imposing certain restrictions on the structure and content of the stories created by the individual. The narrative scheme acts in such a way that the individual expects the appearance of certain contents, and offers interpretation rules that carry out specific categorization and integration of these contents, as a result their mental image is formed on the basis of this scheme. The scheme allows one to “add” (usually unconsciously) the content, distorting the data of the stories (the so-called default values) in the psychology of cognition. It can therefore be said that the narrative scheme is the mechanism of the narrative construction of reality by an individual [4].

The main function of the narrative scheme is that it governs the processes of understanding and decision making by constructing stories from incoming (and provoked by the decisions of the individual) facts. The scheme is the procedure of “reading” the event flow in such a way that they become understandable in the context of the completed story. Certain characters are acting with certain intentions in the stories, facing certain types of difficulties and having certain possibilities and

chances to cope with them. The narrative scheme offers different levels of detail, and therefore the degree of determination of the content of the story by these schemes may be different.

And, coming back to the narrative understanding of the text as an already “detached experience”, we can conclude by Aldous Huxley's words that it is possible that “experience is not what happened to us, it is what you do with what happened to you”.

One of the creators of the narrative approach in psychotherapy, Michael White, considers the lives of people and their relationships as stories. Narrative therapy is a conversation, during which people “reretell”, that is, they tell in a new way their life stories. Any story is not without some degree of uncertainty and inconsistency. And no story can accommodate all life circumstances.

Any narrated text is formed as a counter text: responding, specifying, in some way reacting to other texts in an interactive situation. The discovery of these “stimulus” texts is the task of a professional who can ask questions, conduct additional researches that promote identification of what is missing, but implied, and its further replete description.

The narrative, even the most primitive, unfolds in a triple space: the space of action in which events take place, the space of consciousness, in the inner speech of the characters involved in the action and in the space of the text itself. The triple nature of the narrative space is its integral component, which to a certain extent explains the ubiquitous presence of deception throughout the whole story. However, the acting characters do not just cheat, they reflect, dream, doubt, and sometimes cannot separate visibility from reality. Accordingly, there is a preassigned uncertainty in any description. “... Expressions of life can be understood as a phenomenon that is created as a result of viewing, meditating, discerning objects, events, phenomena and attributing sense to them in relation to the meanings and descriptions of other objects, etc. — or in opposition to them. Thus, there is a certain duality in all descriptions. The descriptions are relational, relative, not representative, they do not directly reproduce the events of the world, whatever those events may be. According to a similar relational understanding of any descriptions, a certain unambiguous description can be considered as the visible part of a double description, a description “from both sides”. It is exactly what is on the other side of unambiguous descriptions of life experiences, what is on the other side of the distinguishable, what the distinction depends on — this is what I call here “absent but implied” [5]. I find support for a similar understanding of the nature of descriptions in the ideas of Gregory Bateson (1980) and Jacques Derrida (1978), who defied the myth of presence, that is, an ideal and unmediated knowledge of the world, the initial presence that manifests itself in all expressions of life, represented in the descriptions of our speech and in writing” [6]. The omniscient narrator, like the “observer of the obvious,” who does not take relativity into account, disappears, and “pure” reality dissolves with them. After all, the mind is never free from prejudice. There is no naive glance or gaze reaching the original reality. There are only hypotheses, versions, expected scenarios. And therefore, when searching for meaning, it can be claimed that “content is formed as a mental entity that models the fragment of reality referred to in the text” [7].

Narrative is not reflective in relation to reality. Firstly, the autobiography is a thing of value. After all, what is not valuable is not worth a story. Secondly, the story of one's own life is a problematic narrative, in the sense that the narrator (the storyteller) and the protagonist of the narrative are one person. But this is a person who splits apart and lives in different spaces. The author enters into communication with the text, the protagonist lives and acts in a newly created reality with other significant persons. The internal extra-finding and opposite-finding of another “I” generate auto-communication in the form of a biography. “We understand by biography or autobiography (a life story) the nearest transgredient form in which I can objectify myself and my life artistically. We will consider the form of biography only in those relations where it can serve for self-objectification, that is, its being an autobiography, i.e., from the point of view of a possible coincidence of the character and the author in it, or, more precisely (the coincidence of the character and the author is *contradictio in adjecto* *) the author is the moment of the artistic whole and as such he/she cannot coincide in this whole with the character, another moment of it. The personal coincidence “in life” of the person referred to, with the person who speaks, does not eliminate the differences between these moments within the artistic whole. After all, the question is possible: how do I depict myself, unlike the question: who am I, in terms of the special character of the author in his attitude towards the character of the story. Autobiography as a message about oneself, at least given in a seemingly related whole story, not having artistic — biographical values and pursuing objective or practical goals, also does not interest us here, wrote Mikhail Bakhtin in “Author and character in aesthetic activities” [8]. This idea is based on the fundamental stance of Bakhtin, that only in art does a person appear in their wholeness.

The aesthetic comprehension and constitution of both the external body and the soul of a person is not their expression from within, but is an artistic, creative attitude of the author-other towards him. This is a gift of another consciousness — the author-contemplator's to the personage. “... The soul as an internal whole developing in the course of time, a given, existing whole, is built in accordance with aesthetic categories; it is a spirit, as it looks from the outside, in another.” The problem of the soul, according to Bakhtin, “is methodologically a problem of aesthetics, it cannot be a problem of psychology, the science which is devoid of evaluability and which is causal, because the soul, although it develops and establishes itself with time, is an individual, valuable and free whole; neither can it be a problem of ethics, because an ethical subject is set to itself as a value and in principle cannot be given, available, contemplated, it is I-for-myself.

<...>There is no soul as something given inside myself, there is no valuable whole present within me, I have got nothing to do with it in relation to myself; my self-reflex, because it is mine, cannot produce a soul, but only evil and fragmented subjectivity, something that shouldn't exist; my innerlife flowing through time cannot condense for myself into something valuable, dear, which must be safe and remain eternal (within myself, in my solitary and pure attitude to myself only eternal condemnation of the soul is intuitively clear, only with it I can be in solidarity from the inside)the soul descends on me, as grace upon a sinner, as a gift, undeserved and unexpected. In my spirit I can and I must only lose my soul, it can be saved not by my strength”[9]. “The wholization” (Bakhtin's term) of the soul operates in art.

In literature devoted to the issue of artistic imagery, many specific features that distinguish the artistic image from the concept are described: its specific sensual character, emotional expressiveness, and its aesthetically significant form.

The main thing for our reasoning is the difference between artistic images and non-artistic images, which are also created by imagination and are also reproductions, models of real objects and phenomena of reality in a sensual form, in “pictures” representing life “in the forms of life itself”. “The defining feature of artistic imagery, determining all the other features of it, lies precisely in the fact that it is a model of the subject.” <...> In whatever concrete type an artistic image appears, be it an image of a lyrical hero in poetry, <...> an image of a character in any work of art — “it functions in a literary work not as an object among objects, but as a kind of subject, that is, “a creature” endowed with activity, consciousness and self-awareness, free will and uniqueness.” [10]. To affirm another “I” (my “I” in an autobiography) not as an object, but as another subject — this is precisely the formula that determines the nature of an artistic image as such.

An artistic image is the result of conscientious creative activity of the author’s imagination, the purpose of which is to objectify a given model of the subject to establish communication with other people with its help, in whose imagination these artistic quasi subjects should be recreated and “settled” there forever, like the images of Hamlet, Don Quixote, Anna Karenina live in our consciousness.

However, first of all, communication should be organized in acts of auto-communication as the author's interaction with the character, the leader and interpreter of this life, the narrator's interaction with the image of oneself in the space of life through the symbolic form of organization of this life, sometimes not dependent on the narrator. “By virtue of their construction, as well as their dependence on cultural conventions and the use of language, life stories undoubtedly reflect the dominant theories of “possible lives” that are part of the narrator’s culture.

In fact, one of the most important ways to characterize a culture is to identify the narrative models offered to it for describing the course of life.

The toolkit of any culture includes not only a stock of canonical life stories (heroes, Marthas, tricksters, etc.), but also combined formal elements — canonical positions and circumstances — from which its members can design their own life [11]. Bakhtin distinguished two types of biographical value consciousness and life design, which were schematized in the adventurous-heroic and social-everyday narratives. These are different approaches both to the life context and to “authoritative otherness”, from whose words the author recognizes a significant part of his own biography, be it birth, family and other life events.

The author of a biography describes and interprets the events of his life from a certain stance. But the same events can be viewed from the protagonists' of the characterstances, and then we will be approaching not only the multinarrational plot, when you can look at what is written in small print, in brackets, footnotes, comments, looking into those fragments of a personal story that the character at one time preferred not to enter into the main storylines, but which, nevertheless, have not vanished, one need only remember them and re-breathe life into them. Narrative memory is selective.

Besides, there is no idea of the “norm” in a biographical history and no knowledge of what a person or his relationships should be. The narrator is the author of their story and an expert in their life, since only they can decide what is preferable for them. Dialogization of the story objectifies the view on the situations of life and contributes to changing attitudes towards them. For this, an autobiography is written.

M.M. Bakhtin wrote that no author can ever give all of himself and the whole of his speech creation to the full and final will of the present or close addressees and always assumes (with greater or lesser awareness) some sort of higher authority of reciprocal understanding that can move away in different directions. In different eras and with different worldviews, this superior addressee and their ideally correct reciprocal understanding acquire various specific ideological expressions: God, absolute truth, judgment of conscience, history court, science, a professional, etc. The third is not at all something metaphysical — it is a constituent moment of the whole utterance, and can always be found in it. “Each dialogue takes place, as it were, against the background of a reciprocal understanding of the invisibly present third standing above all participants (partners) in the dialogue” [12]. The text as a subject takes the third position in the autobiography.

In his autobiography, the author is naive. In a certain, his own understanding of reality, he does not notice his own participation, does not see the presence of his knowledge, emotions, values and culture in which he was brought up. Since it is impossible to walk along the road and at the same time see yourself walking along it from a bird's-eye view. Any person can not know any other “world”, besides the one which he learns in the process of his own interpretations. Jerome Bruner (1986) noted that in the narrative way of interpreting the world, truth relies not on the logic of arguments, but on the “lifelikeness” of cognitive facts and, it should be added, their similarity to the life we experience.

Conclusion

Autobiography is also the author's conversation with themselves. An attempt to penetrate into the darkness of one's consciousness (one cannot see oneself from inside) through the text. And only the aesthetic view is a holistic view of the subject in the chronotope of life. “Narrative understanding” bears the brunt of the life context and therefore is the best means (“medium”) for transmitting human experience and related contradictions.

The presentation of experience in the form of a story, a tale makes it possible to comprehend it in the interpersonal sphere, since the form of the narrative, evolved in the course of cultural development, suggests a historically mediated experience of interpersonal relationships.

A story recreates co-presence in another life. Therefore, a dialogic turn of co-being arises here, including the understanding person in other contexts. The subsequent decentration of one's own position leads to the objectification of experience. Everything objective is multidimensional, or, according to White, multistorial. But how is it possible to get to this polyseries in order to stand in opposition to one's own experience? There were invented a lot of communication techniques: from catharsis to psychodrama. A narrative that develops its functions offers a special form of organization of the experience of understanding.

If we take the view that the narrative constructs reality, the technology of the narrative can be defined as the dialogue of the situation: including others, considering the positions of these others, their experiences and relating all these positions to each other. This is what the text is created for.

Text is concentrated reality. It is a reality oriented to be understood, and therefore one should go beyond the limits of what is directly given in sensory perception. In this functional communicative integrity, the text can be considered as a communicative subject, an intermediary in auto-communication, in the author's conversation with the character. "The essence of my reasoning is as follows: culturally conditioned cognitive and linguistic processes regulating the act of telling about one's life to oneself, acquire the ability to structure perceptual experience, organize memory, segment and endow "life events" with purpose. In the long run, we become those autobiographical narratives by which we "speak" about our life. But due to the above mentioned cultural conditionality, we are also becoming variants of the canonical forms existing in culture. I cannot imagine a more important project of psychological research than a project dedicated to the "development of autobiography", i.e. how our way of narrating about ourselves is changing and how the created narratives begin to regulate our way of life" [13]. Moreover, this regulation is carried out in the three spaces of textual existence: ethical, cognitive and aesthetic — through Ethos, Logos and Aphos.

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**«ДОН КИХОТ» М. СЕРВАНТЕСА И «ИДИОТ» Ф. ДОСТОЕВСКОГО: СЮЖЕТНЫЕ ПЕРВЕРСИИ
«ВЫСОКОГО СЛОВА»**

Научная статья

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Аннотация

В статье на материале «Дон Кихота» М. Сервантеса и «Идиота» Ф. Достоевского проводится компаративное исследование сюжетной судьбы «высокого слова», его авторского испытания на практическую состоятельность в художественной реальности текста. В таком ракурсе проблема не формулировалась, хотя аналитическое соотнесение главных героев романов, прежде всего, в отечественном литературоведении, имеет свою историю, инициированную текстуальным указанием Ф. Достоевского на дальнейшее литературное родство русского князя с испанским идалго. Опыт осмысления заимствованного сходства Льва Мышкина с Дон Кихотом учитывается и обновляется при решении обозначенной проблемы. Он играет роль пояснительного контекста при обсуждении вопросов о содержательных и жанровых модификациях «высокого слова», его адресатов, его участия в смысловой структуре текста, его семантических отношений с иными речевыми жанрами, как традиционными, так и исторически относительными (поговорка, отцовское напутствие, проповедь и др.). Не менее важным для компаративного исследования проблемы является представленный в формате локальных комментариев литературный контекст второго плана («Гамлет» У. Шекспира, «Мертвые души» Н. Гоголя, «Обломов» И. Гончарова, «Отцы и дети» И. Тургенева, пьесы А. Островского, «Красный цветок» В. Гаршина и др.). Компаративный метод прочтения художественных текстов не лишен метафорического характера.

Ключевые слова: Дон Кихот, М. Сервантес, Идиот, Ф. Достоевский, "высокое слово", сюжет, компаративный анализ.

**"DON QUIXOTE" OF M. CERVANTES AND "THE IDIOT" OF F. DOSTOEVSKY: PLOT PERVERSION OF
"HIGH WORDS"**

Research article

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Abstract

The paper includes a comparative study of the plot fate of "high words" on the material of M. Cervantes' "Don Quixote" and F. Dostoevsky's "The Idiot". In this perspective the problem was not formulated, although the analytical correlation of the main characters of the novels, especially in the domestic literary criticism, had its own history, initiated owing to F. Dostoevsky's textual indication of the long literary relationship of the Russian prince with the Spanish hidalgo. The experience of reflection of borrowed Lev Myshkin similarities with Don Quixote is taken into account and it is updated in the decision of the designated problem. This experience plays the role of an explanatory context for the discussion of content and genre modifications of "high words", their recipients, their participation in the semantic structure of the text and their semantic relations with other speech genres, both traditional and historically relative (proverb, father's farewell, sermon and etc.). Presented in the format of the local comments literary context of the second plan ("Hamlet" of W. Shakespeare, "Dead Souls" of N. Gogol, "Oblomov" of I. Goncharov, "Fathers and Sons" of I. Turgenev, plays of A. Ostrovsky, "Red flower" of V. Garshin, and others) is also rather important for the comparative study of the investigated problem. Comparative method of the reading of these literary texts is not devoid of some metaphorical nature.

Keywords: Don Quixote, M. Cervantes, The Idiot, F. Dostoevsky, "high words", the plot, the comparative analysis.

According to M. Bakhtin "it is possible a dual combination of the world to the man: inside him – as his vision, and out of him – as his environment"¹ [1, 87]. The conflict between them reaches the limit in the transitional periods of history when traditional ties between the man and the world are broken, and an aloof person appears to be in a conflict of existential choice ("what to do?"), which suggests three solutions: 1) a focus on the past 2) a focus on the future and 3) a focus on the modern times. Each of them needs the ideological arguments, needs the substantiating word.

The first works of modern times, the word identify the problem in the transition period, was the epic novel of Cervantes' Don Quixote. It contains two genre varieties of words – "proverb words" and "high words". "Proverb words" accumulate collective experience, it is anonymous and reusable for frequent use mainly by a 'adapter', because these words equally can justify or condemn one and the same event (not accidentally a proverb is the most frequent saying of Little Judas Golovlev – the main character of the novel of M. Saltykov-Shchedrin "The Golovlyov Family"). In literature such type of a word become often a form of embodiment of plot accidents that may be referred to the reception implementation of proverbs². In Cervantes'

¹ Hereinafter, the translation of the author, references to Russian publications.

² For example, the story of many plays of Ostrovsky develops by a proverb in the title: "Stay in your own sled", "Yesterday a pauper, today a king", etc. The

novel, for example, consistently paired episodes of governor activity of Sancho Panza and of his fall into a pit organized by the formula "a person who soared high, would fall low"³. Also Don Quixote's overlong goal and Sancho Panza's earthly concerns, determining differently oriented types of behavior of the main characters, may be summarized by a proverb "better a bird in the hand is worth two in the bush", which is repeatedly mentioned by many sane characters in the novel as the council addressed to Don Quixote.

The bearer of the proverb is Sancho Panza, which is a personalized expression of the material substance of life. His rolled in experience and in constant appeal to the world, round, as his flesh and daily bread, like a shield and the natural cycle saying (proverb) is necessary for orientation in reality, for prediction or summarization of events that happen with him.

As for the "high words", their content is related to the universal ideal, to that living idea that cannot be neither conceptually abstracted, nor practically executed, which is reflected in the symbolic polysemanticism of its carrier – Don Quixote – the personification of spiritual substance of life.

In general, the relationship between "prpverb" and "high" words expressing the "earth" and the "heaven" in human attraction correspondingly, are formed in such a way that their initial opposition replaced by mutual correction. This occurs as the plot reeducation of Don Quixote by the "bottom" (the episode of the mill, and others.), and of Sancho Panza by the "top" (episode of tossing on a blanket, etc.).

"High words" expressed in the form of a sermon genre. Its main value lies in the formulation of the plot plan, though it not always takes the corresponding exposure position in the text of the novel. The typical sermon is an announcement all over the world about the high responsibilities and intentions that accompany each successive exit of Don Quixote of La Mancha. Moreover, in these sermons of the character is admittedly contained genre vision of this plan associated both with the romance and the pastoral idyll, which are so different in their plot temperament.

However, despite the inherent sermon narrative possibilities, "high words" it is the only form of presentation of Don Quixote's idea-plan, which after passing through a series of trials and transformations, appears to be clearly failed. The proof of this thought will be the main subject to all the following arguments, which for the convenience will be distributed between two likely culprits failed attempt to implement the idea of plot – "outlook" Don Quixote and his "entourage".

Consciousness of Don Quixote is extremely detachment in relation to regulated existence, to the generally accepted rules of thinking and living behavior. This characteristic of the semiotic provincial naivety, qualifies as the surrounding madness, makes personal freedom Don Quixote in voluntary reincarnations. His not grounded and accentuated consciousness⁴ becomes the subject of the author's research, and in this regard, a genre designation of Cervantes' novel is in anticipation of the consequences that may arise because of the person who has lost his sense of reality, that is evidenced both by a space (Cave of Montesinos) and temporary (The Golden age, the era of knights) disorientation of a character. Even if this consciousness is fraught with high intent, it is dangerous for its carrier (the meeting with the Toledo merchants) and for others ("protection" of Andreas), and in this sense, the "Don Quixote" novel becomes the warning not only for its contemporaries, but also for future generations.

Let's refer to the knightly variation of "high words." Generally chivalrous attributes works seems only the packaging, designed to deceive the naive reader: external, obvious subsistence of Don Quixote associated with the romance and the other, inner side (subsistence) – with the author's most important task. Moreover, in addition to the usual opinion that Don Quixote was a victim of the book Illusions, we will express more seems to be fair: he deliberately chooses the role of novel knight and thus provokes others, as well as the reader, to perceive him as a madman. In the words of Don Quixote, turning to Sancho Panza, "the smartest person of a comedy is the clown, because who wants to pass for a fool should not be foolish" [8, vol. 2, 27]. And it becomes clear only when everybody believed in his book madness due to piling up of his not reasonable actions. We can recall many facts of false insanity of Don Quixote, but limit ourselves to some. Thus, he writes two messages at once: the first is the one "who can neither read nor write," [8, vol. 1, 180], the message couched in epistolary style, borrowed from the romances ("the one who was wounded by the edge of separation... wish you, the sweetest Dulcinea del Toboso ... " [8, vol. 1, 182]), and the other message addressed to his niece with the request to "give the bearer of this first donkey bills, my squire Sancho Panza, three foals out of five, whom I had left in my estate ... " [8, vol. 1, 183]. In addition to this evidence of misunderstanding by Don Quixote of the conditional character of romance stylistic conventions, we recall another fact proving his ability to reflect on his own abnormality. He says Sancho Panza, "your mind does not seem to me much healthier than my own one" [8, vol. 1, 183].

Thus, the diagnosis of consciousness Don Quixote as "naive" would, in fact, the naivety; as resourceful madness allows the possibility of achieving his goals, which are listed below.

One of the repeatedly announced and required demonstrative behavior motives is a motif of self-affirmation ("to gain fame and honor for yourself" [8, vol. 1, 147]). The last of the hidalgo wanted to be the first among the knights. To the announced, but paired with a different motif on its nature motif we can refer the motif of moral self-preservation in that "upside-down" reality, which is a constant subject of Don Quixote's critical condemnation because of its non-compliance with the notion of the proper existence: "About myself I can say that since I has become a knight-errant, I am brave, kind, generous, well-bred, generous, courteous, boldness, gentle, patient and I bear like a lamb a captivity, severities, and witchcraft" [8, vol. 1, 380]⁵.

implementation of the proverb is related to the implementation of a metaphor or a phraseological unit. So, the metaphorical content of the phraseological unit "sea of tears", naming one of the chapters of the book L. Carroll's "Alice in Wonderland", takes on the character of the text art avtology: "But the tears flowed in streams, and soon around her was a huge pool of four inches depth. Water spilled on the floor and have even reached the middle of the hall" [4, 18]. The implementation of proverbs is carried out not only in verbal art, but also in painting ("Netherlands proverbs" of P. Brueghel the Elder), etc.

³ By the way, a similar scenario played out the incident with Chichikov, who soared in dreams and was overthrown in a roadside ditch by Selifan, which, of course, becomes a sign of the future plot fate of Gogol's adventurer ("Dead Souls" of N. Gogol).

⁴ About the hidalgo and his squire K. Leonhard writes: "Just as Don Quixote is an introverted personality type, Sancho Panza is typically extroverted personality. He is opposite to his master in all manifestations, he sees before himself only one objective reality. That is why Sancho represents a practical approach to things, common sense, which is opposed to Don Quixote's isolation from the life [5, 350]

⁵ This motif is one of the defining of plot fate of Oblomov ("Oblomov" of I. Goncharov).

In addition to these, manifesting in knight word, Don Quixote's intentions, there is some veiled sense, conditioned by the author's intention, which is clearly excessive as compared with the assumption of parody Cervantes genre canon of courtly romance. However, Don Quixote recognizes this intention in himself not at once, but in the process of his sobering up from the book illusions. This intention connected with the author's understanding of the content of contemporary reality, of that "environment", which was the subject of Don Quixote's responsibility, responsibility for its transformation.

Knight Don Quixote illusion suggests that the world is inhabited by heroes and anti-heroes, that truth and falsehood are distinguishable in their idealized excess, that evil is personified and it can be punished in an open fight, etc. The author infects his character by this illusion in order to oppose it with the reality, which the great provincial of La Mancha saw in all plastically completed and therefore perceived more abnormal forms.

The world appeared to Don Quixote entirely carnivalized: characters under umbrellas, loose overalls, bandages, masks, etc.; darkness and road dust, creating a visual aberration; mummery in all forms – theater and puppet shows, drawings, etc., the constant changing, artificial objects (wooden horse, etc.) – all these metaphorical symptoms indicate atmosphere of lies, that poisoned, or, use a word of Don Quixote, "bewitched" himself. That is why character's efforts directed at the uncovering, unwrapping the world, at making it eventually manifest to itself, and thus at contributing to the enlightenment of the truth of non-conformity to the ideal, the carrier and the preacher of which is Don Quixote, in spite of his own perceived enchantment. Here is a sample of the likely consequences of high duties, which Don Quixote could lay ton himself: "if the naked truth reached the ears of the rulers, the truth not dressed in clothes of flattery, we would have another times, and the past centuries in comparison with our times would have perceived as an iron age as well as our century would have seemed to us as a golden one" [8, vol. 2, 22]. And Don Quixote fights with this duality of the world in an adequate way – by means of his own duality⁶.

But it gradually becomes clear for Don Quixote that intervention in any cases of individual life is useless and even harmful, because such cases are only the private displays of total and therefore anonymous world lies, which not only upsets all his undertakings, but also tries to forcibly assimilate Cervantes' character in order to announce him just a buffoon, just one of the partners of "universal hypocrisy" (A. Gramsci). Thus, the environment of Don Quixote imposes him its own rules, though initially their observance by the character depended only on his free choice. For example, duke couple provokes Don Quixote and his squire to participate in a theatre action for the scenario of romance, because, as a novel character says, "the use of Don Quixote's sanity cannot be compared with the pleasure from his madness" [8, vol. 2, 391]. Moreover, Don Quixote uses his own ingenious way of achieving his goals. So Samson Carrasco, disguised himself as a knight, challenges the main character to a tournament in order to return him to La Mancha after defeating. S. Bocharov wrote about it: "The image of the world, the novel of Don Quixote's consciousness by the efforts of mystifies is realized, assumes the material form" [2, 101].

However, Don Quixote is not only aware of mystified attitude to himself, but he also demonstrates to others the understanding of their intent, that is represented in a number of episodes connected with unmasking by the character of certain events (for example, he takes actors playing the story of his own adventures, just as actors, in comparison with the opposite episode puppet theater, which he chopped in chips). Not by chance the second book of the novel is mainly devoted to the struggle of Don Quixote with a false representation of him and his purposes, prevailing in the public mind after reading by the contemporaries of the first book of the novel, which, by the way, Don Quixote calls "foolish" [8, T. 2, 354].

On the whole, summing up the preliminary results of its experience, Don Quixote tells to Sancho Panza about "a comedy, which is the cycle of our life" [8, v. 2, 74]. Owing to this fact, firstly, the periodically appearing in the novel motif of pastoral idyll does not receive the plot realization, the proof of which (at the end of the second book) is the imaginary realization of Arcadia, when the main character trampled down by flock of sheep (by the way, this episode is symmetrical to the similar episode from the first book), which, however, did not prevent him again the returning to the idea of pastoral life at the end of the whole epopee. Secondly, many of the episodes of the novel are duplicated in order to demonstrate the plot retardation, though, in spite of their semantic opposition, they are called to testify will come sobering hero of the novel (chivalrous) illusion, which will end by the returning of Don Quixote in La Mancha and to himself, to Alonso Kehana, gaining him rest and death.

The death of the main character can also be interpreted ambiguously. First, it means the plot futility of novelistic illusion, and in this sense Don Quixote is a naive victim of history, he is a person out of place, like Oblomov ("Oblomov" of I. Goncharov) and Prince Bolkonsky ("War and Peace" of Lev Tolstoy), for example. But this understanding of the plot denouement does not exhaust the meaning of the Don Quixote's death, because, secondly, it is a sign of liberation of a character of misconceptions about him of contemporaries of the Spanish writer, to which Cervantes classifies the characters of his own book. To explain this, let us turn to premonitory episode of Don Quixote's returning and death. In the imaginary Arcadia, he, of course, aware that all this is a hoax, but playing up to its organizers, thereby he responds by lies to the lies, and his pronouncing of high speech before dressed as shepherds and shepherdesses audience obviously has the character of a double deception. Not by chance after the remark of Sancho Panza at the end of his speech – "is there after all in the whole world such a person, who dare to declare and swear that my lord is mad?" – Don Quixote with uncharacteristic failure to pedagogical tact ends the servant abruptly, calling him all sorts of unflattering words, which resemble the genre style of vilification (psogos). What it is: the suppression of attempts to protect it in a way that rather looks like an insult? an insult to the beloved disciple, who didn't understand the resourceful antiphrasis of his teacher – the irony in a serious wrapper? response to the destruction by Sancho Panza the game situation for the edification of the audience? etc. Every named or undisclosed, but probable motif is possible here. In our opinion, the reaction of Don Quixote is twofold: it is directed both to Sancho Panza, thwarted his master to cheat the cheating, and to the audience, and the author essence of it is to neutralize the claim of social

⁶ About the tradition of distinguishing between "external" and "internal" in a person in relation to the novel of Cervantes S. Piskunov writes, "all the troubles that occur with the "outside person", with the material objects of the world, Don Quixote attributes to the evil wizards and to the magic (we, readers the novel, see without difficulty that soon enough all these magical functions take on friends and enemies of Don Quixote – the priest, the barber, the housekeeper, the charming Dorothea, the bachelor Samson Carrasco, the Duke and the Duchess, and even Sancho). But the "inner person", the clever imagination (el ingenio) of Don Quixote not only stoically resists to machinations of wizards, but carries out a reverse act: disenchanters bewitched the world, returns things to their original guises, creating the magical world in which the "wizards" have to act" [7]

conceit and to legalize the sanity of Don Quixote, thus allow to this self-conceit to usurp the secret of his image, about which, says the character himself⁷, and that, in contrast to the closed-plot spatial existence of the character, continues to live in time, and therefore, gives rise to numerous interpretations and to the periodic repetition of its carrier in various image similarities.

In addition, this mortification of the flesh of Don Quixote is an important fact for the future reader. In the course of the plot of the novel the behavior of the main character becomes intentionally and increasingly unpredictable. This, of course, whenever violates the inertia of the reader's expectations, especially in those cases when the outside hoax Don Quixote meets by his own hoax, as was already mentioned in the episode of the "fake Arcadia" [8, vol. 2, 348]. There is, as already mentioned, a doubling of fraud, which in the long term leads to an effect of the set opposite each other mirrors, turning reality into "bad infinity" (Hegel) of an illusion, the reader can easily lose the initial noble intention of Don Quixote. And in order to save his receptive life, to lead him out of the compacting context of fraud, the author kills his necessarily lying character.

But let's return to the main subject of the conversation. Unlike "chivalrous" and "proverbs" words, only one plot was not realized in the novel – it was "high", sublimated the ideological energy of Cervantes, author's word. Having uttered by Don Quixote, but facing the novel contemporaries of the writer, it was exposed by this contemporaries to the same procedure of hoax as the Don Quixote's act, namely the usurpation by "chivalrous" word. As an example of which can serve a description by Sancho Panza in excessive style of romance his imaginary meeting with Dulcinea – the author's symbol of transfigured by means of imagination rough life. But if chivalrous "cover" of the author's words was destroyed by the contemporaries, and the metaphor of it is repeated burning of books read by Don Quixote, the original meaning of the words of the author, on the contrary, was replicated in the printing press [8, vol. 2, 375]. In this regard, the death of the main character and the burning of books become typologically similar ingenious methods (through the sacrifice of their flesh) of the release of Don Quixote and the author's sense from the novel reader, succumbed to a total lie and had become the personified participator. So, in such a way, finding the temporal existence, the meaning of author's words continues to influence to a future projective reader.

In general, the experience of the story verification of "high words", held in the Cervantes novel, convinces us that any attempt, that is not only immediate, but even vicarious, of the implementation of meaning of such words is bound to be distorted. Therefore, only the word itself is the only possible form to preserve the sense, this word provides to this sense the self-sufficient integrity and dignity, and therefore – the ability to influence on the reader.

This is confirmed by the results of the test scene of "high words" in F. Dostoyevsky's novel "The Idiot"⁸. This is the words of the Gospel, the opposition in the work of a nihilistic, declared itself in the 60s. Nineteenth century. As a symptomatic phenomenon of a transition, nihilistic word in the comparison with the New Testament one is anti-traditionalist in its content, oppositional in its character and destructive in its destination. Didactic meaning of its impact on the readers consisted primarily in the liberation of the contemporary from that, without which, in the opinion of the sixties, he could live, and in improving that, without which he could not exist. In this regard, we can recall the biblical parable of the "prodigal son", the plot of which is made up of two complementary but opposite in content motives – leaving home, that is a metaphor of tradition, and returning home. In the ideological installation of nihilists provided only the first, whereas the returning of Bazarov to the ancestral home remained without repentance⁹.

Dostoevsky exposes the nihilistic word to careful plot study. The most revealing in this respect is the novel "Crime and Punishment." In the "Idiot" it is verbalized in a farewell confession of dying Hippolytus and thanks to this it reaffirms its fable (and historical) futility. Its content, passion and genre style as a whole have the character of invective with a typical for it installation for its monologue right and completeness of speech statements. It dialogically focused on participation in the ideological dispute with the New Testament word, which is metaphorical and which cannot have adequate rhetorical explication, which is expressed in speech figuration of the Gospel and in its polyphonic structure¹⁰.

Not by chance, that the New Testament word in the novel, unlike the nihilistic one, is perceived by a reader as a "silent" word, and it confirmed, in particular, that Dostoevsky's novel contains less, in comparison with the "Don Quixote", preaching, although Myshkin speaks of his ability to "teach" [3, 51]. They only occasionally erupt, though often at the wrong circumstances, that is why they are perceived by listeners as somewhat eccentric, and it is recognized by the prince Myshkin: "There are such ideas, there are such high ideas, about which I should not start talking, because I shall certainly make everybody laugh" [3, p. 283]. The "default" of New Testament word is connected with its esoteric nature and every quoting the Gospel text by "scribes", which include, for example, Lebedev, leads to its profane reading and, therefore, to a violation of his living wholeness. Finally, this "default" is explainable by the fact that the "lofty words" of New Testament contain the responsibility for its possible realization, and in this case directly associated with it verbal word can play the role of a so-called guide, following which is fraught with opposite to "lofty words" effects (for example, with crusades). Therefore, the reader

⁷ "However, the time, which is the messenger of all secrets, in one day will open my secret as well" [8, vol. 1, 287]

⁸ About Russian Don Quixotes, in particular, of Prince Myshkin see in Bagno B.E. Roads of "Don Quixote". – Moscow: Kniga, 1988. – 448 p.

⁹ In the context of the conversation about the "fathers and sons" appears reasonably useful the comparison of nihilistic words with the father's parting words, which we can meet, for example, in "The Captain's Daughter" by A. Pushkin, "Taras Bulba" and "Dead Souls" by N. Gogol, "Oblomov" by I. Goncharov. Father's word is not selected, it is like a seed that ensures the continuity of the experience, determines the algorithm of the probable behavior of the character. And every neglect of father's precept is uniquely qualified as disobedience and even as a crime. In this sense, the father's word is ritual and therefore has the genre specificity; in the plot structure it is relatively detached, that is resulting in the possibility of its citation and has the exposure value. Needing a perfect realization, his father's words, addressed to a concrete recipient, suggests in him only an executive, so its lifetime is limited to the plot time of a text, although it sounding as a teacher tuning fork can be distributed and in "near to text" space, influencing on the other, in addition to the character, listener, including the future one. Finally, his father's word is devoid of tension between text and subtext, it is reprimand to the end and with all its certainty.

¹⁰ The experience of overcoming the difficulties of verbal expression of ideas will be mastered and extended in world literature, for example, in the same way as in the Gospel, in the introduction of a number of narrators in "Noise and Fury" of W. Faulkner, "The Collector" of J. Fowles etc., and in occurrence of scene parallelism in "Anna Karenina" of L. Tolstoy, and in the transformation of traditional images and stories of world literature, such as, in particular, in "The Idiot".

needs to overcome the associative "break" between the "high" and the literal word to understand all the motivation of Prince Myshkin's plot actions. But let's start with the content of his "mental outlook".

Prince's consciousness, as Don Quixote's one, is also aloof, and this is due to not only his original children's perception of life¹¹, but also to the fact that he, as Chatsky, coming from abroad, already finds the established reality in which any story can evolve determine the vital context of the scenario, as a preparing by Totsky and general Yepanchin story of courtship of Nastasya Filippovna. This estrangement evinces itself in numerous acts of the prince, which are clearly violate public ritual, for example, he sits down next to a lackey, as Don Quixote to Sancho Panza and goatherds; does not respond to the insult, and "the one who misses a slap and will not cause a duel, according to Hippolytus, is the rascal" [3, 112], and so on. But his "typos" in the actions, his discrepancy between the intention and the gesture, of what he says [3, 258], and so on. are justified by the presence in his mind the long-distance objectives, the achievement of which was his "idea-passion" and the practical implementation of which is also perceived by others as an abnormality (for example, the distribution of money after the receiving an inheritance).

The primary purpose of the story activity of Prince is the intention to change the Russian world by love, as it was proofed by him in the story of Mary (Magdalene) in Switzerland, where he nurtured many utopian "searchlights" becomes a plausible plot algorithm, according to which could happen the story of Barashkova. But, despite the dissimilarity in the character and in the behavior of the Prince and Don Quixote with his "crusade" from La Mancha, all further Myshkin's efforts are futile, as warns the hero an episode of Nastasya Filippovna's birthday, turning at the end of the novel the day of death, scene, typologically similar in its value with a plot protection of cowherd boy Andreas from "Don Quixote". In this regard, both episodes correlated with ideologically prepared by Raskolnikov murder, despite all the differences in the motives that guide these characters (besides Don Quixote and Raskolnikov draw together thanks to the fact that they both as practitioners ideologues make "war" with the world).

But let's return to the episode with Nastasya Filippovna. He plays the role of the starting point in plot conflict between the "mental outlook" of the main character and his "surroundings", the conflict, which manifests itself in a number of spatially localized scandals, most often occurring in public places, such as in the living room, in the garden for walks and so on., as in the novel of Cervantes, for example, at the inn or in the castle. But this is just the demonstrative side of the conflict, the essence of it is this. Gradually, prince Myshkin's illusions regarding the implementation of fable programs which are laid in the Gospel words and based on compassion for the man, weakened because of the oncoming understanding by him prince the nature of hostile reality, capable of destroying the "human in man" (Dostoevsky), and in this context the phrase of Hippolytus – "men are created to torment each other" [3, 328] is already perceived by a reader as a recital one. Because of this understanding the plot plan of the prince gradually narrows, he focuses on the fate of Nastasya Filippovna, as a hidalgo – on the image of Dulcinea. Moreover, under the influence of circumstances, his behavior like a behavior of Don Quixote becoming less proactive and more sacrificial. This is due to the understanding of Myshkin, like the conceivability of Don Quixote, that the resolution of individual conflicts in life, which is the only "casual" manifestation of total injustice, may not change the world, and this truth is particularly evident in the background intercalated stories about philanthropic actions, one of which, by the way, was done by the prince opponent – Hippolyte,

But on the other hand, Myshkin, like Don Quixote and Raskolnikov, is mistaken in the fact that the overall focused and even personified in the unit¹², but not to intervene in a particular situation for his means to give up the campaign for the "humiliated and insulted" and agree to Hamlet's reflection. Therefore, the self-sacrifice of "prince-Christ" (Dostoevsky) is voluntary by its nature, as well as the death of Don Quixote, in contrast, for example, from the triggered by surrounding Hamlet's death, and this puts Myshkin's protest against the reality, which is by its performance doesn't similar to the "riot of Raskolnikov". However, the plot final of the prince is a sign of the historical doom of the representative of the traditional world-making in the transition period, just as surely as the death of Don Quixote and Andrei Bolkonsky. Finally, we cannot ignore the metaphysical meaning of this epilogue, consisting in the eternal "external" loss of the ideal, in this case, the Gospel ideal, in a lawsuit with the reality that also has to do with Don Quixote.

But in addition to these built on top of each other gradations of senses of the novel epilogue, there is another meaning associated with the content of Dostoevsky modern reality¹³. On arrival in the Russian prince found himself in a world where, according to the words of the general Yepanchin's wife, "everything is upside down" [3, 237]. To such "upside down" phenomena we can refer such "distortion of ideas and concepts", about which Myshkin tells [3, 279], nihilism (Kolya: "we all denounce" [3, 113]), the relations between people, based "on the extent and contract" (Lebedev) [3, 167], and so on. This "upside down" world perceived as such in comparison with the gospel essence the prince, it typologically similar to that total lie faced by Don Quixote. So, it is no accident that the truth in the novel makes its way rarely, though at the boundaries of the familiar reality, for example, in the game between novel characters, according to which they agreed to tell each other the most "bad" their actions [3, 120], or in the "border situation" between life and death in the confession of doomed Hippolytus [3, 232]. This explains the meaning of the plot behavior of the prince and his speeches, which consists to draw reality to the basics of human society that preaches the Gospel word, which requires from a person simplification and becoming "like children",

¹¹ About him J. Ortega y Gasset says, "a wonderful child in the likeness of men" [6, 153]

¹² In the mythological representation of literary characters prone to mystification the world's evil is concentrated in specific subjects or characters (for Don Quixote it is in the mills, for Raskolnikov – in the old moneylender, for a nameless madman from the "Red Flower" by V. Garshin – in the flower-bed flowers, etc.). And because of it they conceive and explain their own decisions and actions by the need to expose the evil, by turning it inside out to reveal to the "nation-wide the eyes" its true essence. In this context is significant the plot behavior of Hamlet, in particular his "theatrical" evidence of his father's murder and his played out error ("What? A rat?") at the scene of the murder of hiding behind the carpet Poloniy. But unlike the Russian fairy tales, in which personified, for example, in Koshchei, evil is natural and conquered forever, any (even just) action of these literary characters turns out to be wrong – it is useless or even harmful, but more importantly, it is random (none more "Poloniy" can be killed but that the world's evil will not disappear). Hence the dilemma: either to abandon the righteous retribution, put up with the evil, or to do something to remedy it.

¹³ We deliberately distracted from the concrete historical signs, interspersed in the novel composition (district council, the emancipation of women, railways, etc.).

because "in order to attain perfection, we must first of many do not understand", as the prince says [3, 458]. This idea was clearly in opposition to the nihilistic arrogance, and death of too late matured Hippolytus, who exclaimed one day, "we are not children" [3, 227], became in the context of the novel the author's warning (and not only to contemporaries) about the likely consequences that can bring the logic of the "upside down" reality. Moreover, in contrast to the words of the nihilists, claiming the immediate collective performance (remember the "commune" of the sixties¹⁴, the Gospel word addressed to each person individually, and based on compassion, which, according to the prince, "is the main and perhaps the only law of all mankind being" [3, 192].

Finally, in the circumstances of "upside down" world Myshkin cannot avoid the danger of being used by surrounding characters, for example, by general Yepanchin, to whom "God sent" the prince in order to distract his wife's attention from pearls intended to Nastasya Filippovna; or by Lebedev, detected by naive shrewdness of Myshkin the thief who stole his 40 rubles, and so on. But more important is another thing. "Upside down" reality can not only adapt the prince, but to distort his lofty thoughts, doom him to buffoonery (so general Yepanchin offers to put the prince arrived in St. Petersburg in Ivolgin's house, where Ferdyschenko lived, who was according the very general, "a greasy clown"; and so Aglaia "for hours on end ... got laughed at prince and drew him almost in a jester" [3, 430], etc.). That is why Myshkin has a desire to disappear, "leave it all here and to go back where I came from, somewhere far away in the wilderness", but otherwise he "would certainly be lured into this world forever, and this world become his fate" [3, 256]. This is so steady in many works of world literature, in particular in the "Cossacks", "Father Sergius", "Living Corpse" and others of Lev Tolstoy, in "Oblomov" by I. Goncharov, the motif of disappearance, of course, becomes typologically similar with the motif of pastoral Arcadia in "Don Quixote" – it also appears in understanding by the heroes of the futility of their altruistic intentions and of the need for their own moral self-preservation. And in this sense, the sacrificial denouement of the novel looks like a preservative for protection the ideal from the encroachments of surrounding reality. It has the receptive meaning as well. As is known, the denouement exhausts the plot story of a hero, and thereby temporarily neutralizes the conflict between the "outlook" and the "environment", which in this case belongs to the repetitive and therefore eternally relevant conflicts. But the plot of the novel is narrower than the prince's plans, and therefore, returning him to the initial situation of "disease", Dostoevsky, like Cervantes who killed his hero, thereby keeps for the reader these alive and relevant plans, makes them their heritage. And the assurance of the possible implementation of the Gospel word in the future is the fact that in many of the characters of the novel (Ghana Ivolgin, Aglaia, general Yepanchin's wife, Keller, even Hippolytus), as the prince discovered, there was something of a child.

Thus, of all the relevant in both novels speech genres it is just the "high words" doomed to plot inconsistency, and the only genre form of translation of their meaning remains a sermon, which is addressed not so much to modern but to prospective reader that provides a periodic capacity of its diachronic probations.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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¹⁴ It is no accident that Yuri Trifonov called his novel about the People "Impatience" – it is a diagnosis of any revolutionary).

DOI: <https://doi.org/10.18454/RULB.2019.18.2.2>**ОСОБЕННОСТИ ПЕРЕВОДА АЛЛЮЗИЙ В РОМАНЕ ДЖОНАТАНА САФРАНА ФОЕРА «ПОЛНАЯ ИЛЛЮМИНАЦИЯ»**

Научная статья

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Аннотация

Аллюзия представляет собой стилистическую фигуру, которая содержит в себе намек или указание на какое-либо событие, факт, историческое лицо, произведение и т.д. Как и любые другие элементы стиля, аллюзии очень трудно поддаются переводу и зачастую относятся к числу непереводаемой лексики. Чтобы передать их смысловое и эстетическое содержание переводчик вынужден использовать различного рода преобразования, стремясь сохранить при этом стилистические особенности оригинала. Данная статья посвящена анализу аллюзий, используемых в романе Джонатана Сафрана Фоера «Полная иллюминация», и их переводу на русский язык. Цель работы состоит в том, чтобы определить, какими переводческими приемами пользуется переводчик, чтобы передать смысл и стилистические особенности аллюзий, выявленных в тексте произведения.

Ключевые слова: художественный перевод, художественная литература, аллюзия, Библия.

TRANSLATION OF ALLUSIONS IN JONATHAN SAFRAN FOER'S NOVEL "EVERYTHING IS ILLUMINATED"

Research article

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Abstract

Allusion is defined as a stylistic device that is used to make reference to an event, fact, historical figure, or an artistic work. Like any element of style, allusions can sometimes be categorized as non-translatable phrases, and a translator has to use different techniques to convey their meaning and stylistic properties without compromising the characteristic features of a work. This article presents a close analysis of the allusions used in Jonathan Safran Foer's novel "Everything Is Illuminated" and their translation into Russian. The aim of this work is to show what strategies the translator adopts to convey the meaning and stylistic properties of the allusions found in the text.

Keywords: literary translation, literature, allusion, Bible.

Introduction

Literary translation has always been one of the most challenging and sophisticated instances of human creativity. Not only does it require an accurate rendition of the original text, but also aims at preserving its stylistic and esthetic particularities. Literature as a written tradition has been evolving for centuries and has taken different shapes depending on the social, political and cultural flows that dominated in the society at a given time. By using particular techniques and stylistic devices each writer created his/her own distinct work that stood out from the rest. However, as Aristotle had earlier claimed, all works, no matter how unique and individualistic they are, strive to imitate the real world (mimesis) [8, P.49]. This idea became one of the most fundamental principles of the Renaissance and was later redefined in the 20th century. Mikhail Bakhtin, the Russian philosopher and literary critic, played a huge role in seeing the concept of mimesis in a new light. Based on his studies of F.M. Dostoevsky's novels, he pointed out that any novel is polyphonic by nature and besides the voice of the author there are a lot of other voices that exist in a dialogic relationship with each other [2, P. 41]. The same idea is true for writers who in the creation process establish ties with the authors of the preceding eras. Thanks to this theory, in 1960s another prominent figure of the 20th century literary criticism Julia Kristeva coined a term intertextuality, which signified that all the texts, whether explicitly or implicitly, make references to each other [1, P. 71]. Intertextual relationships between the works can manifest themselves in a variety of ways: in the form of reminiscences, direct quotations, allusion (indirect citation) and so on. Allusions became especially popular with the authors of the modernity and later became one of the most prominent features of the postmodern era. However, despite being the hallmark of high creativity and author's genius, these literary devices often come as a challenge for both readers and translators as they can be very difficult to spot. That usually happens when an author and a potential reader come from two different backgrounds. As it's a translator who usually builds the bridge between the two alien cultures, vast knowledge of society's cultural and linguistic particularities becomes essential. Nevertheless, the translator sometimes has to introduce some changes in the translated text to appeal to the interests and values of the recipient culture. This requires a lot of effort and a great deal of creative sensitivity, as it is crucial to preserve the distinctive features of an original text. In this article we are going to see how the translator Vasily Arkanov managed to translate allusions from English into Russian used by the postmodern author Jonathan Safran Foer in his novel "Everything Is Illuminated" as one of the reflections of his individual style.

Method

The methodology of the research is based on the contextual and comparative analysis of the original and translated text. At the core of the analysis lies translation shifts theory proposed by V.N. Komissarov. The following theory is viewed as the most

relevant for that kind of research, as it helps classify the translation techniques that are used by the translator V.A. Arkanov in the process. They include:

Lexical shifts:

- transcription and transliteration;
- loan translation;
- lexical and semantic shifts (substantiation, generalization, modulation).

Grammatical shifts:

- word-based translation;
- sentence fragmentation и unification of its components;
- grammatical shifts.

Complex shifts:

- antonymous translation;
- descriptive translation;
- compensation. [9, P. 173]

Discussion

Jonathan Safran Foer is a postmodern writer who belongs to the third generation of Jews after World War II. He was born on February 21, 1977 in Washington DC in a Jewish family. His grandfather, whom Foer never met, was a survivor of the Holocaust. The future writer graduated from Princeton and had tried a lot of professions afterwards. He also visited Ukraine to familiarize himself with his ancestors' background. This journey laid the foundations for his novel "Everything Is Illuminated" which was published in 2002. The story tells about Jonathan S. Foer (both the author and the hero) who sets out on a trip to Ukraine to look for a woman who saved his father from the Nazi. Upon arrival he meets Alex Petrov who together with his grandfather guides the hero to the forsaken shtetl. The novel has an intricate structure and is divided into parts where events unfold in three different time frames. The first one takes place at present and is written in the form of letters, which Alex directs to Jonathan. In them the protagonist shares his thoughts and feelings about his life experiences. The second part presents a story told by Alex about the quest for a woman, who saved Jonathan's grandfather, and the destroyed shtetl Trachimbrod. The third part features the chapters of the novel written by Jonathan where he tells a story of his family and shtetl life starting from 1791 until 1942. Interestingly though, the first two parts present the real accounts of protagonists' experiences while the third one is written in the style of magic realism where fantasy and reality intertwine. That makes it difficult to understand whether the depicted events ever took place in the real life. Besides that, this part of the novel is characterized by the abundance of stylistic figures. Allusions that are the main focus of this article are among them.

Allusions are defined as a figure of speech used by an author to make a covert reference to the fact, historic event, creative work, etc. They may serve different purposes and can be used as a parody or irony, tribute or accolade for the previous generations. Almost all allusions are implicit references, but an author may decide to make them more obvious by marking them in italics or bold letters. That was done in the novel "Everything Is Illuminated." Generally, allusions may refer to anyone or anything, but it's very common for English-speaking authors to allude to Biblical parables and myths that the Russian reader can be unfamiliar with due to a more profound secularization of the society. In "Everything Is Illuminated" there are a lot of references to the Bible, but some of these derivations are intentionally rendered and perverted. Let's have a closer look at some of them and see what the translator did to translate them from English into Russian. Example №1:

She was composing a new list of commandments, commandments they could share, that would govern a life together, and not apart. Do not have any other loves before me in your heart. Do not take my name in vain. Do not kill me. Observe me, and keep me holy [12, P. 233].	Она составляла новый список заповедей — заповедей, которые бы они разделяли, которые вели бы их по жизни вместе, а не врозь. Да не будет иной любви в сердце твоём, кроме как ко мне. Не поминай имени моего всуе. Не убий меня. Следуй за мной и почитай святыней.
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In this example the author alludes to the myth about the Ten Commandments. He mentions the First, the Third, the Fourth and the Sixth Commandments:

Exodus 20:1-17	Исх. 20:2-17
Thou shalt have no other gods before me.	Я Господь, Бог твой ... да не будет у тебя других богов пред лицом моим.
Thou shalt not take the name of the Lord thy God in vain.	Не произноси имени Господа, Бога твоего, напрасно; ибо Господь не оставит без наказания того, кто произносит имя Его напрасно.
Remember the sabbath day, to keep it holy.	Помни день субботний, чтобы святить его.
Thou shalt not kill.	Не убивай.

With the help of extralinguistic knowledge the translator could spot the allusion in the text despite some minor changes incorporated by the author. The analysis shows that imperative mood in a now considered largely archaic "Thou shalt" disappeared from the novel's text, and a more common form "do not do" was used instead. While translating the First Commandment the translator used lexical substitution of the biblical phrase "пред лицом моим" with another, more colloquial form "кроме как ко мне." The archaic words "всуе" и "убий" appeared in the translation of the Third and the Sixth Commandments. The quote from the Fourth Commandment, which goes "почитай святыней," became a semantic borrowing of the English phrase "keep me holy." Thus, despite the minor changes introduced by Foer, the translator could convey the

meaning of the allusions and with the help of archaic words gave the text more expression and solemnity. Thanks to it, the translation became even more stylistically expressive than the original. Example №2:

But much to his surprise, it was Cain who was caned, Cain who was cursed to labor the earth, Cain who was forced to wear that terrible mark, Cain who, for all of his sad and witty verse, could get laid every night, but didn't know anyone who had read a page of his magnum opus [12, P. 206].	Но к немалому его изумлению камни полетели в Каина, и на вечное скитанье по земле обречен был Каин, и ужасная эта печать досталась ему, Каину, который благодаря печальной мудрости своих стихов без труда мог снять себе подружку на ночь, но так и не встретил никого, кто самостоятельно прочитал бы хотя бы строчку из его бесценного опуса [10, P. 266].
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In this example the author makes reference to the biblical myth about Cain and Abel. The first part of the sentence “but much to his surprise” was translated with the help of antonymous translation as “к немалому его изумлению.” The translator also changed the passive voice construction “Cain who was caned” into the active voice “камни полетели в Каина.” It is largely due to the fact that in Russian active voice is much more common than the passive. The translated fragment was also characterized by the inverse word-order

“И на вечное скитанье по земле обречен был Каин”. Inversion is a stylistic device that is used for emphatic purposes and puts a “bookish” spin on the context where it is used [8, P. 225]. Some changes were also introduced on the lexical level. For example, the expression “witty verse” (literary “остроумные вирши”) was replaced with the noun “мудрость.” Another phrase “get laid,” which is categorized as a slang term and considered to be vulgar and profane, was substituted by a colloquial but less slangy expression “снять подружку на ночь.” The noun «magnum opus» (trans. “великая работа”) was translated as “бесценный опус.” Opus stands for any scientific or literary work, essay, etc. According to Macmillan dictionary, this expression is sometimes used as an irony and has a mark “humorous”. In the last part of the sentence the verb “know” was replaced by the functional analogue “встретиться”, and a sentence in a conjunctive mood “Не встретил никого, кто прочитал бы...” substituted the same fragment in the Past Perfect tense “...who had read a page of his magnum opus.” Example №3:

The burning bush must not be consumed [12, P. 201].	Прибегать к помощи неопалимой купины категорически воспрещается [10, P. 256].
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In this example the author tells about the burning bush that wasn't consumed by the fire. According to the biblical narrative, God appeared before the Moses in the flames of fire and commanded him to free the Israelites by leading them out of Egypt. However, this image is absent in the translation and replaced by the more familiar for the Russian-speaking society figure of Virgin Mary Icon “Unburnt Bush” (“Неопалимая Купина”). Hence, «прибегать к помощи неопалимой купины» means ask for Virgin Mary's assistance and help. Judging from this example, it can be inferred that in some cases a translator has to sacrifice the image portrayed by the author and replace it with the more familiar and comprehensible for the recipient culture.

Results

The overall analysis shows that the translator succeeded in identifying the origins of the citations, as the majority of them allude to the well-known biblical parables and legends. Moreover, some of them were marked in bold or italics, which made their recognition even easier. Nevertheless, as the above examples show, the author rewrote some of the derivations as he saw fit. It might have been done intentionally to show his skepticism towards the society that distanced itself from the traditions. The analysis also showed that to translate the allusions the translator most often used syntactical and grammatical substitutions. However, in some cases he had to replace the image created by the author and substitute it with the one that is more familiar to the Russian-speaking readers. Besides that, stylistically marked lexical items were widely used during the translation process, which helped make the translated text even more emotional and expressive.

Conclusion

The allusions have been widely used for centuries but became the hallmarks of the whole literary era only in the 20th century. Many modern and postmodern authors have used them for different purposes such as giving accolade to their ancestors, creating ironic effect, and so on. Being the bearers of stylistic and expressive features they can present a lot of difficulties for the translators. Hence, their successful translation largely depends on the translator's linguistic and creative skills. Besides that, broad-based knowledge plays a key role in identifying allusions within the context, since they usually make reference to well-known pieces of work such as Bible. When the translator pinpoints an allusion he/she can start the process of its rendition. If the allusion is recognizable, the changes mostly take place on grammatical and syntactic levels. That stems from the fact that all the languages have different grammatical rules of sentence construction that have to be complied with. However, if the translator fails to translate a stylistically significant fragment due to profound cultural differences between the source and the target language, he/she can make up for the losses by using figures of speech or connotative words which have the similar emotional effect as the original ones.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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ТЕОРИЯ СМЕХОВОГО СЛОВА М.М. БАХТИНА: ОПЫТ РЕКОНСТРУКЦИИ

Научная статья

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Аннотация

Смеховое слово является важнейшим элементом общей теории народной смеховой культуры, разрабатывавшейся М. М. Бахтиным на протяжении 1930-1960-х гг. Теория смехового слова не получила завершённой формы, поэтому нуждается в детальном описании и дальнейшей реконструкции. В статье исследуется процесс формирования теории в контексте эволюции литературоведческих интересов Бахтина с опорой на методы современного академического литературоведения, выявляются основные характеристики и делается попытка реконструкции теории смехового слова.

Ключевые слова: М.М. Бахтин, теория смехового слова, комический дискурс, народная смеховая культура, слово-высказывание.

THEORY OF M.BAKHTIN'S COMIC WORD: RECONSTRUCTION EXPERIENCE

Research article

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Abstract

The comic word is a crucial element of the general theory of culture of popular laughter devised by M. Bakhtin in the 1930-1960s. The comic word theory does not have a complete form, and therefore requires a more detailed de-scription and further reconstruction. The article examines the process of the theory formation in the context of the evolution of Bakhtin's literary interests based on the methods of modern academic literary studies, identifies the main characteristics and attempts aimed at reconstructing the theory of the comic word.

Keywords: M. Bakhtin, theory of the comic word, comic discourse, culture of folk humour, word-utterance.

Introduction

Laughter and comic culture is a critical part of M. Bakhtin's heritage. The correlation of the concepts within the "laughter perspective" enables the clarification of specific definitions and deepens the understanding of the critical components of the scientist's heritage as a whole. Bakhtin builds the story of laughter, describes the system of comic genres, and creates the concept of the comic word, which originates and develops within the problem field of "literary laughter." In the scientific space of M. Bakhtin's works, the concept of the "comic word" refers to the ideas with a clear, incomplete meaning. It is not by chance that in his sketch "On the Issues of Self-Consciousness and Self-Esteem..." he speaks of "the conditionality and limitations of any term" [7, P.79]. This approach largely explains the degree of freedom with which Bakhtin unfolds the meaning of the comic word. The theory of the comic word does not have a complete form, [11], [19], and therefore, requires a more detailed description and further reconstruction.

The publication of M. Bakhtin's "Collected Writings" in the mid-1990s-early 2010s opened up new opportunities for the researchers to study various aspects of his scientific heritage [1], [17]. Textual, commentary and research work presented in the "Collected Writings" enables both the correction and supplementation of the observations previously made and the use of new concepts in the course of describing the phenomena of culture and literature.

Methods

The problem presented in the article is interdisciplinary and requires the combination of traditional methods of academic literature and the use of tools and techniques, enabling an integrated approach. Thus, the study is built on the combination of comparative historical, biographical, socio-cultural methods and elements of historical and humanitarian research along with the technique of content analysis, the method of continuous sampling, and corpus linguistics. Only this methodological approach enables presenting the phenomenon of the comic word in a more comprehensive way not only as a cultural, philosophical, artistic and aesthetic phenomenon but also as a theoretical construct consistently unfolding in the scientific work of Bakhtin in the 1920s-early 1970s.

Discussion

"The plot on laughter" is conceived rather early by Bakhtin, it happens during his stay in pre-revolutionary Petrograd [7, P.419] when the Bakhtin circle [23] was formed, but remained secondary. In his early works, the theory of the verbal phrasing of laughter has not yet been outlined, though Bakhtin paid serious attention to the connection between the ethical and the comic while building up his moral philosophy, in particular, in the fragments entitled "Toward the Philosophy of the Act." We emphasize that the process of "self-exclusion" (as an integral part of "outside being," essential concept of Bakhtin's early philosophy) is mainly described through the examples from the literature that are accompanied by philosophical, historical and literary-theoretical analysis [2, P.81-83].

A detailed interpretation of the comic word is prepared through the analysis of the whole range of phenomena of language, literature, and culture (laughter, multilingualism, dialogical contradiction, parody, grass-roots genres, theatrical and areal chronotope, etc.).

In the 1920s, the issues of laughter and the comic are implicitly present manifesting themselves in the phrasing and characteristics consistent with the terminology of the next decades, as N. Nikolayev notes [21, P. 807]. Let us note that at the same time, in the “Author and Hero in Aesthetic Activity” (1920-1924), a circle of concepts is created, which are in their essence, close to Bakhtin’s “laughter terminology” of the 1930s (anticipating it to some extent). Thus, the scientist uses the concepts of “irony,” “humourizing,” “satirizing,” “satirical task,” “ridicule by being”; considers the background as the “revelation” or “disclosure” of the hero, describes the position that allows the author to “imitate man and life” [2, P. 259].

In “Problems of Dostoevsky’s Art” (1929), Bakhtin approaches the description of the mechanisms of laughter verbalization. The emphasis on the word of the author, on the speaking character and his two-voiced word, are focused around the problem of laughter. Initially, laughter is described together with other non-verbal markers of the presence of a second voice in a word, and also as a behavioral manifestation of a hero fixing “the result of a breakdown, interference of two voices in one voice, two replicas – in one replica” [3, P. 165]. In the typology presented in the book on Dostoevsky’s poetics and examples of specific analysis of the word of heroes (Devushkin’s “verbal minds,” teasing “parody-exaggerating” style of the “The Double,” the “addressing word” of a person from the underground, Myshkin’s “heartfelt word” “word with a loophole” by Golyadkin, Nastasya Filippovna, Ippolit) particular attention is paid to “the word with a loophole.” On the one hand, the scientist notes the characteristic feature of the Dostoevsky’s method – the “incompleteness” of the hero, which is manifested in the word, on the other – Bakhtin emphasizes the mechanism of the emergence of the two-voiced word, including the comic word. The characteristic given to this phenomenon is close to the future definition of carnivalization of consciousness and a word with one fundamental difference – in “Problems of Dostoevsky’s Art” it refers to individual consciousness [3, P. 133-134]. The type of “words with a loophole” as a description of the words of Golyadkin, Nastasya Filippovna, and Ippolit “prepares” the ideas of the carnivalesque source of the novelistic word of Dostoevsky and eccentricity as signs of carnivalesque literature. Bakhtin problematizes the issue of the parodic word and its role in achieving a specific dialogism of the novelistic word, entering into polemics with the understanding of the parody characteristic of the Russian formal school, in particular with Yu. Tynyanov and V. Vinogradov [12], [13], [24].

No doubt that his early works testify to the interest in the discourse of laughter and its consistent problematization when considering someone else’s word, narrative word, parody word, designating such parody features as multidirectional and multilevel statements. It can be said that in the 1920s the scientist “shaped” the concept, his idea of the comic word “ripened” and will be later presented in the 1930-1940s in a relatively complete form.

Articulation of problematic contexts that will be relevant for the understanding of the specifics of the comic word can be found in the works of the 1930s, particularly in “Word in the Novel” (first half of the 30s) and “Forms of Time and Chronotope in the Novel” (1937- 1939). “Word in the Novel” outlines the future concept of the comic word, its pages are devoted to the issues of the philosophy of the word-utterance (“the phenomenon of internal dialogue” [4, P. 37]), the philosophy of the word in the novel (a novelistic word as a hybrid construct), sociology (formation of literary-linguistic consciousness). Bakhtin emphasizes, “We consider language not as a system of abstract grammatical categories, but as an ideologically-filled language, a language as a world view, and even as a concrete opinion providing maximum mutual understanding in all spheres of ideological life” [4, P. 24] [Singled out by M. Bakhtin. – S.D., V.K.]. In his study on the chronotope, Bakhtin further unfolds this idea, “We treat laughter, not as a biological and psycho-physiological act, but laughter in its objectified socio-historical cultural existence, primarily in verbal expression. The comic word manifests itself in diverse phenomena not yet subjected to a sufficiently deep, historical, and systematic study” [4, P. 483].

Distinguishing a word in poetry and a word in the novel, the scholar, highlights such possibilities of the author of the story as emphasizing the word (in a humorous, ironic way or as parody) creating a “speech thing,” using the stratification of the language to orchestrate the “author’s intentional theme.” As a separate turn in the consideration of the problem, a comic novel and a unique comic style based on the common language stratification, as well as related phenomena of hybrid design and pseudo-objective motivation, can be singled out [4, P. 61].

The philosophy of the word of Rabelais becomes the subject of Bakhtin’s attention in the early 1930s, when in his “Word in the Novel” he begins to talk about its expression in “the practice of verbal style” [4, P. 63]. The thought of the scientist about the connection of the birth of the novel varieties with the “parodic destruction of alien romance worlds” of Cervantes, Rabelais and others [4, P. 63] is quite characteristic. At the heart of the novel, according to M. Bakhtin, there are words “mimicking someone else’s words in humorous works and serious transfer in various areas of culture and ideology.” It is here that both lines are formed (comic and serious), intersecting and converging “in the novel image of the language and the person speaking” [4, P. 106]. The “Word in the Novel” contains one of the first uses of the notion of “laughter.” It is known from the comment to the text that this fragment was included later when editing it (See the text history of the book [4, P. 727-728]): “on the margins” of the work, the scientist derives the idea of a dialogical convergence of the laughable and serious in the novelistic word and the need to take ambivalence into account.

Considering the genre varieties of grassroots diversity, the scientist identifies the lack of “adequate theoretical awareness and presentation,” characteristic of the novels by Cervantes, Rabelais, Fielding, Stern, and others, “a specific feeling of the language and word” “finding expression in pasticcio, in narration, in various forms of verbal disguise, “indirect speaking” and in more complex artistic forms of organizing the diversity of words” [4, P. 28]. Focusing on the stylistic issues of the novel and various aspects of the novel genre as a whole, Bakhtin emphatically divides the “top” and the “bottom” of the national language: “recognized literary language” – “dialogized contradiction.” In this confrontation, we also see the first approach to the phenomenon of the comic word as a particular phenomenon in the space of the comic culture. Among its manifestations, there are “jesting contradiction,” “imitation of all “languages” and “live game with “languages,” their “parody” and “polemical accentuation against the official languages of modernity” [4, P. 26-27].

Bakhtin directly linked the dialogic controversy with the figures of the knave, the jester and the fool, which generated the comic discourse. Returning to the figures of the areal in a separate chapter of his work “Forms of Time and Chronotope in the Novel,” Bakhtin concluded that they were important in literature. They, the scientist emphasized, “bring with them into literature” “a very significant connection with theatrical stages, with a spectacular arena mask” [4, P. 411]. These figures, giving rise to a particular type of the comic discourse, which can be defined precisely as a “comic word,” have an impact on the genre of the novel itself, and the formation of the author’s unique position. Remarkably, Bakhtin changes the trope of the literary space connecting it with the space of the square, the literary chronotope with the theatrical and similar genre synthesis. It suggests that for M. Bakhtin the comic word exists not only within a literary text, but also gives rise to extra-literary laughter situations and, in turn, is itself very often a result of them, i.e., possesses the necessary ambivalence.

In the same work, “Forms of Time and Chronotope in the Novel,” M. Bakhtin named various forms of the genre existence of the comic word: numerous ironic and parody “forms of indirect speaking” arise next to tropes, and accordingly “the whole language can be used in the improper meaning.” “In all these phenomena,” emphasized the scientist, “the very point of view contained in the word, the modality of the language and the attitude of the language to the subject and the attitude of the language to the speaker undergo the process of rethinking [4, P. 483-484]. [Singled out by M. Bakhtin. – S.D., V.K.]. With all the “metalinguistic” nature of this approach, the author very clearly states the final result of this process: “All the listed features of the said forms of expressing laughter in a word create special strength and ability to de-husk an object from the false verbal and ideological shells that envelop it” [4, P. 483-484].

In general, interest to the comic discourse in its literary and extra-literary forms determines the nature of M. Bakhtin’s scientific research throughout this period, and verbal forms of the comic remain at the centre of the scientist’s observations. In the entire history of verbal creativity, according to Bakhtin, “there was not a single, strict direct genre, there was not a single type of direct word — artistic, rhetorical, philosophical, religious, everyday — they would not have received their parody-travesty double, comic-ironic contre-partie. Moreover, these parody doubles and laughter reflections of a direct word were in some cases as consecrated by tradition and as canonical as their high types” [4, P. 524].

The research of the forms of the verbal expression of laughter conducted by Bakhtin when studying Rabelais is the research of his festive forms and images, the carnival word and its influence on the style of great literature. Let us dwell on the characteristics of the festive chronotope, which gives rise to individual types of comic words – areal words and festive words. Associated with a particular territory and with a particular time (festive/fairground; feast/banquet), these types of words convey liberty and freedom of speech, which are characteristic of the people’s festive laughter and carnival word. Just as the atmosphere of a free and funny game fills the festive area, where the high and low, the sacred and the profane equalize their rights and are involved in one friendly verbal dance” [6, P. 175], the same way conversations around the table easily mix the profane with the sacred, the high with the low, the spiritual with the material” [5, P. 279].

The aerial and festive word, the scientist emphasizes, unfolds “the unofficial aspect of the world — unofficial both in its tone (laughter) and in its content (material and physical bottom) [6, P. 212] [Singled out by M. Bakhtin. — S.D., V.K.]. He is convinced that “free familiar and areal communication” [6, P. 168] and “table libertinism” [5, P. 292], [6, P. 318] play a crucial role in the history of literature and the history of materialistic thought [6, P. 292]. The scientist considers carnival laughter as the basis of all later forms of the comic. This laughter, he emphasizes, cleanses the seriousness of dogmatism, wrong homogeneity and other manifestations of obscurantist consciousness. Detailing characteristics are confirmed by a wide range of phenomena of literature and culture.

The problem of the relations between the comic word, satire, and comic on the whole forms a separate scientific story. Let us recall that at the end of October 1940, the editorial staff of the Literary Encyclopedia contacted M. Bakhtin and asked him to write an article on satire [7, P. 404-406]. The previously prepared article by S. Nels was rejected by the editors [18]. B. Mikhailovsky, who entered into correspondence with Bakhtin, outlined the publication’s parameters for the article (defining the phenomenon and reviewing the main stages of its development, highlighting the works of the Russian and Soviet satire). The item was not completed; however, the essay on the evolution of satire from this article is one of the versions of the theory and history of the comic word considered in the context of the popular culture of laughter. The idea of “ridicule” was the unifying idea treated as the key to express the author’s distinctive attitude to the reality they describe. At the same time, the understanding of “ridicule” in satire goes back to the general philosophical understanding of laughter by M. Bakhtin, “the negation of the old is inextricably merged here with the assertion of the new and the better” [7, P. 16], while its ambivalent character is the defining feature of satire, which is explained by the folklore core of the genre and its focus on modernity [7, P. 15, 20].

Constructing the history of satire “as a special attitude of the creative to reality,” Bakhtin singled out several positions that are fundamental to the concept of the comic word. First of all, this is the potential of satire to update the genre. Secondly, this is its role in “refreshing” literary languages and creating a novel, thirdly, – the connection of satire with parody and updating time [7, P. 16]. It should be pointed out that all the most important contexts for understanding the comic word are actualized in this essay and described as a system, that is, ideas that outlined in the works and materials of the 1920s and 1930s are summarized. This is continued in the concise formulation of the understanding of the comic word role in the artistic text, as exemplified by the work “Towards the Issues of the Theory of the Novel. The problem of Dialogue, Writing and Autobiography” (beginning of 1941) [4, P. 557-607].

As for the term “comic word,” judging by the archive materials published to date, it first appeared in 1940 in the first edition of the book about Rabelais (“Francois Rabelais in the History of Realism”) and remained till 1970 (“Rabelais and Gogol (Art of the Word and Folk Laughter Culture)”). By the end of the 1930s- the beginning of the 1940s, primarily in connection with the work on the manuscript about Rabelais, Bakhtin outlined his understanding of the comic word as a particular type of the comic discourse. The first characteristic of the comic word is connected with the phenomenon of multilingualism and the intersection of cultures: analyzing the statements made by A. Dietrich in the book “Pulcinella,” Bakhtin summarized, “... specific and extremely free comic word of Sicily and Southern Italy, similar word of Attelan and finally similar jester word of Pulcinella arose on the border of languages and cultures, not only directly adjoined, but

intertwined in a certain sense” [5, P. 495-496]. He emphasized that the comic word is a verbal construction of an “open type,” much broader than individual forms of the same “parody word” explicitly saying, “Our term of “parody-travesty word” definitely does not express the whole wealth of types, variations and shades of the comic word” [5, P. 529]. Bakhtin developed this idea in his work “On the Issues of the Theory of the Novel. The problem of Dialogue, Writing and Autobiography” (beginning of 1941) and outlined his understanding of the role of the comic word in a work of art, “The phenomenon of the word, combined with laughter, has not yet been thoroughly studied. Meanwhile, the nature of a funny comic word is deeply peculiar: in a special way it applies both to its author (the speaker) and its subject; it has a special sense of the context; its special relation to a common language and speech norms. It breaks the shackles of the deep and impersonal linguistic worldview” [4, P. 571].

It should be noted that chronologically, the fragment appeared after the article on “Satire” prepared by the scholar for the Literary Encyclopedia. Thus, after the history and theory of satire presented in the article, Bakhtin approached a more distinct outline of those problem points in the study of the comic word, which will help unfold and clarify the author’s (speaker’s) boundaries, subject boundaries, explain semantic saturation of contexts, and deepen the perspective of the image. At the same time, this concisely formulated understanding determines the vectors the study of the comic word can move along.

The concept of the comic word acquires special significance on the final pages of the manuscript about Rabelais in the famous scientific article “Rabelais and Gogol.” The researcher’s reference to the material of the Russian literature is methodologically significant here, and this scientific turn was actively rejected by some critics of Bakhtin of the second half of the 1940s-the beginning of the 1970s [9]. Returning to the idea on the enlightening significance of Rabelais, that has already been mentioned, Bakhtin outlines the sources of Gogol’s laughter and particular laughter tradition that has arisen due to the writer in the local literature, “Despite all the differences between Gogol and Rabelais <...> they are very close in the most essential. They are both related to folk, festive, and gothic laughter.” [5, P. 505].

In the “Theses” to the thesis “Francois Rabelais in the History of Realism” submitted to the defense in Gorky Institute of World Literature in the autumn of 1946, Bakhtin, dwelling on the characteristics of medieval and Renaissance laughter (above all referring to Rabelais) and emphasizing its non-official character and inextricable link with the “people’s idea of freedom and truth,” he made a peculiar remark, “But this freedom could only speak in the language of laughter: the free word is a comic word.

<...> the connection of liberty with laughter was determined not only by the outward absence of criticism of a comic word. This relationship was more internal and deep [5, P. 991] [Singled out by M. Bakhtin. – S.D., V.K.].

Despite the characteristics of the comic words voiced here – “free,” “fearless,” “uncensored” – Bakhtin does not give its strict definition. With further refinement of the manuscript and movement in the framework of the “laughter approbation” of N. Gogol’s works, Bakhtin suggested clarifying the meaning of the comic word [6, P. 518-519].

By drawing a possible line in studying the general history of laughter discourse, Bakhtin shows the potential of the comic word in non-laughter genres; he performs a kind of a re-evaluation: the comic word may not only be used in serious styles, but the tragic can also be used in a funny story. The expressed idea is repeated in the “Additions and Amendments to Rabelais,” to some extent destroying the traditional understanding of the Bakhtin’s concept of the comic [7, P. 479]. It is noteworthy that the idea of complementing the serious and the funny continues to be perceived by Bakhtin as significant not only within the framework of purposeful work on the issues of the comic culture but also in the dialogue with younger like-minded people that took place in the 1960s. In particular, in the correspondence with V. Turbin [10].

The preservation of the concept of the comic word in Bakhtin’s texts throughout the 1930-1970s, and its use by the modern Russian literary studies [16], [22] enables ranking it along with such Bakhtin’s terms as “polyphonic novel,” “carnavalesque culture,” “chronotope” and others.

Bakhtin’s understanding of the comic word acquires a special significance in connection with the scholar’s thoughts on the serious and funny nature of the Russian literature. Let us begin with the statements that conclude the first chapter of the monograph on Rabelais (1965). “... Of all the classics of world literature,” notes Bakhtin, “only Rabelais did not enter the Russian culture, was not organically acclimated by it (unlike Shakespeare, Cervantes, and others).

And this is a very significant gap because a vast world of folk culture of laughter was revealed through Rabelais [6, P. 156-157]. The same thought was repeated in a letter to N. Lyubimov, the translator of the novel by Rabelais [6, P. 639-640].

We emphasize that Bakhtin’s research actually refutes these assertions: the scientist not only identifies the nodal points of the carnival tradition development (mediated influence of Rabelais) but also gives detailed analysis of the phenomena of the Russian literature in terms of reflection and development of folk-laughter traditions, primarily in the works of N. Gogol and F. Dostoevsky.

Suppose that in Bakhtin’s statements he meant “absence of acclimation” of Rabelais’s unreduced laughter, the grotesqueness of his images, powerful comic word. Considering the comic word and carnival tradition in the Russian literature, it is essential not to forget what Bakhtin himself said during the thesis discussion: he did not absolutize the comic tradition, but distinguished it as a new one that was not taken into account earlier, whereas it is vital for understanding and a particular image, as well as general trends in the development of literature. It can be said that Bakhtin analyzes the Russian literature guided by the thesis expressed in the “Working Notes of the 60s-early 70s”: “Everything great must include the element of laughter. Otherwise, it becomes formidable, scary, or proud; in any case, limited. Laughter removes the barrier, makes the way clear” [8, P. 393].

In the manuscript “Francois Rabelais in the History of Realism” (1940) Bakhtin paid particular attention to the specifics of the Russian folk-festive forms explaining the meaning of the word “carnival” in its narrow and extended understanding. The scientist believed that there was no carnival association of folk-festive forms, as was the case with the Western European carnival [8, P. 210].

The plans of the future study about Rabelais contain the circle of the authors of the Russian literature – Pushkin, Gogol, Lermontov, Dostoevsky, Tolstoy [5, P. 635-644]. However, in his “Additions and Changes to the Edition of 1949-1950,” Bakhtin stipulates the impossibility of the associated research of the Russian culture emphasizing the complexity and depth of

the problem, "... the problem of the Russian folk culture of the past is too big and important. Therefore, we did not consider dealing with this problem in the present work possible" [5, P. 540]. Nevertheless, the comic note of the Russian culture and literature is quite expressive in the book about Rabelais." [8, P. 393].

Bakhtin's style is distinctive: exploring the originality of the Rabelais's world, the scientist refers to similar phenomena in the Russian literature and then incorporates these phenomena (enriched by analogy) into the global context, which deepens and clarifies related artistic images. Thus, describing the character of Rabelais's book, brother Jean, as "the embodiment of the mighty power of the vernacular democratic clergy," the scholar made a footnote, "Pushkin describes his Russian counterparts, 'You are loose, dashing, young friars'" [5, P.79]. M. Bakhtin reveals the comic potential of the Pushkin's word, writes about the poet's carnival mind.

"Pushkin's theme" appears in the first edition of Rabelais and is preserved, specified, supplemented by Bakhtin till 1965. Pushkin's words confirm everything connected with the characteristic of the squares a place significant in the folk-festive culture about the square and theatrical action. For example, in his work "Forms of Time and Chronotope in the Novel," the scientist quotes Pushkin when describing the Rabelais's chronotope, "This 'coarse frankness of popular passions,' 'freedom of judgment of the square' (Pushkin) Rabelais widely used in his novel" [4, P. 484]. To clarify his theoretical studies, Bakhtin often turned to Pushkin's images, "Pushkin's Mozart accepts laughter and parody, and the gloomy Agelastus Salieri does not understand them and is afraid of them" [6, P. 135]. Considering the artistic embodiment of the traditional carnival image of debunking, the scientist focused on the ancient rite of the deathbed dressing and tonsure of kings singling out the famous Pushkin scene from Boris Godunov as "almost complete parallelism of images" [5, P. 188].

A quote from Boris Godunov, included in the first edition of Rabelais as an epigraph to the fourth chapter in the late 1940s was expanded, commented by Bakhtin and incorporated into the 1965 version [6, P. 507-508]. Pushkin's fragment completes a book about Rabelais. He not only connects the historical reference about carnival life forms and the carnivalization of consciousness in the era of Ivan the Terrible and Peter the Great [6, P. 291] but also, more importantly, outlines the possibility of considering the Russian culture in a broad world context. It, in turn, leads to a different aspect, not typical for the Russian literary criticism of the 1940-1960s: the selection of the comic in the Russian literature. The dream of Grishka Otrepiev was used by Bakhtin in the monograph "Problems of Dostoevsky's Poetics" when he tried to reveal the Russian carnival tradition, "We find a fuller consonance to Raskolnikov's dream in another work of Pushkin, in Boris Godunov." We mean the threefold prophetic dream of the Impostor (scene in the cell of the Chudov Monastery) <...> Here is the same carnival logic of the self-styled elevation, nationwide comic debunking on the square and the fall down" [8, P. 193]. The parallelism of images" [5, P. 188].

As for other fragments connected with the study of the carnival word of Pushkin, the episode with the "little tragedy" in "The Miserly Knight" seems to be significant. Bakhtin considered Pushkin's Baron in the context of the mythical motive of fear of his son, as the inevitable murderer and thief (the myth of Cronos, the tale of Oedipus, "Life is a Dream" by Calderon). This motive, according to Bakhtin, is one of the most famous episodes of the tragedy which suggests a future update [5, P. 239-240].

It is known that this episode caused the reviewers at the defense of the thesis in 1946 to make some remarks, and Bakhtin found it necessary to point to the significance of his observation expressly. He said, "And yet; my approach unfolds in a kind of an unusual shade not smoothly, maybe, a new facet in the image of "The Miserly Knight." It is an image of perpetuated old age, old age in all aspects, which clings to life, hates youth and, above all, his son. And I am deeply convinced that this is an essential shade" [5, P. 1056].

Bakhtin's answer is remarkable because the scientist addresses completely unexpected names in the Russian literature proving the non-randomness of his observations. According to his statement, Belinsky, Chernyshevsky, Dobrolyubov fit into the comic tradition [5, P. 1059].

It is characteristic that M. Bakhtin linked the further analysis of "Rabelais" with the inclusion of Gogol and Pushkin in the research book, and here is what L.Pinsky writes on it (February 21, 1963). "When working on the book, I, of course, will restore the pages about Gogol and even expand them a little. Also, I plan to touch on the elements of the carnival culture of Pushkin (they are, in my opinion, very strong in his writing). I also want to deepen the theoretical (or even philosophical) problem of popular and comic forms" [6, P. 653].

The topic of the comic, the comic word in the works of A. Pushkin remained an unrealized plan of the scientist. Bakhtin outlined the analysis of the initial lines of the first chapter of "Eugene Onegin" in terms of laughter as the basis for the birth of the novelistic word [5, P. 738], he emphasized "the Russian <...> uniqueness of Pushkin" [5, P. 735], singled out carnival elements in Pushkin's sketches and unfinished works ("Pope John," "Scenes from Knightly Times") [8, P. 516]. It was in numerous Pushkin's works (from "Boris Godunov" to "The Belkin Tales" and "The Queen of Spades") that the scientist saw the emerging Russian carnival tradition, which had a decisive influence on the artistic consciousness of F. Dostoevsky [8, P. 188-192].

"Gogol's theme" is one of the main in Bakhtin's research field. As mentioned above, in the first edition of the manuscript of Rabelais, Bakhtin planned the scientific article "Rabelais and Gogol." For the first time, the names Rabelais and Gogol converge in the context of the scholar's thoughts about the manifestation of the tradition of Rabelaisian laughter in the European literature ("Forms of Time and Chronotope in the Novel"). Bakhtin not only highlights the unrelenting (as in the European literature) connection of Gogol's laughter with folklore but also embeds Gogol's work into the Rabelaisian tradition.

According to the research of I. Popova, Bakhtin planned to write a book about the works of Gogol, as evidenced by numerous materials of the 1940-1950s [20, P. 174]. However, the emphasis in his scientific interest is connected with the nature of Gogol's laughter and comic word. The main conclusions of the topic are concentrated in the article "Rabelais and Gogol (Art of the Word and Folk Culture of Laughter)." Bakhtin directly links Gogol's art of verbal expression of laughter with the popular culture of laughter, which, in many ways, influenced the writer's literary consciousness and worldview. Bakhtin touches upon the meaning of the two traditions of laughter in Gogol's work, identifies the problem of a comic word in Romanticism and outlines the issue of "two Gogols" [10].

Note that along with the work of Gogol within the analysis of this tradition, Bakhtin turns to the consideration of the specifics of the comic in Dostoevsky's art. This problem was the subject of research in the chapter on the traditions of Menippean satire and carnivalesque elements in a revised edition of the book on Dostoevsky (1963) [8, P. 121-201]. The monograph "Problems of Dostoevsky's Poetics" published in 1963 presented the reader with the innovative look at the features of the writer's poetics. Here Bakhtin showed the idea of the carnival line of the genre development and the ideas of the carnivalesque attitude and the carnivalization of literature connected with this line. The main innovation was connected with the introduction of the concept of the already declared polyphonic novel and the double-voiced word (in the first edition of "Problems of Dostoevsky's Poetics," 1929), and the completely new concept of the carnivalesque genesis of Dostoevsky's novels. The monograph of 1963 represented not just an updated essay on the genre and plot composition sources of Dostoevsky's polyphonic novel, but the concept that did not fit into the general methodological scientific context of the 1960s. Bakhtin builds his understanding of the genre on the border of fiction and extra-artistic reality.

At the same time, among the three "main roots" of the novel as the genre — epic, rhetorical, and carnival — only the latter was given a detailed characteristic. Moreover, it is the carnival source that Bakhtin directly links Dostoevsky's novel works. The accentuation of the "carnavalesque root" of the genre of the novel makes it possible, according to Bakhtin, to explain the new genre type of Dostoevsky's novels (combining confession with fiction, the serious with the funny).

Let us recall that the content of the fourth chapter was perceived and is still perceived by a considerable number of literary critics with prejudice as they treat it as a kind of a different fragment "forcibly" integrated into the general text [25], [26]. It seems to us that the position of I. Popova, who showed the "historical roots" of this part of the "Problems of Dostoevsky's Poetics" in Bakhtin's scientific search in the 1930s–40s, is more justified. Indeed, already in "Additions and Changes to Rabelais" (1944), Dostoevsky's work and, in particular, his works "A Gentle Creature," "Bobok," "The Dream of a Ridiculous Man," as well as individual plot decisions ("Versilov's Dream," Svidrigailov's Dream, "Ivan and the Devil", Raskolnikov's Dreams") are used by Bakhtin for revealing the essence of the Menippean plot [5, P. 737] (but in a concise version: in nominal sentences).

The story on laughter does not end with the book about Dostoevsky. In the "Working Notes of the 60s–beginning of the 70s," Bakhtin actualizes "comic" ideas emphasizing the liberating character of laughter, pointing out that "everything great must include the comic element" [8, P. 393]. Moreover, returning to the ideas of the early philosophical period and actively rethinking them, as shown by V. Makhlin [15] in his monograph, in his sketches and notes, the scientist actually suggests a working model for turning the author's word into the author's comic word, and someone else's word into someone else's comic word by addressing the theory of intonation, which he developed in previous decades [14]. It is easy to see that the model is universal in its character and explains the emergence of not only the intonation accent, which denotes the comic component of the word/utterance in a variety of genre designs but also any other word that acquires, a new author's intention due to the author's intonation. We are interested in the comic vector of the model proposed by Bakhtin. By projecting what Bakhtin talks about to the process of the comic discourse expansion seeing the "dialogizing background" in the current and emerging comic context we get, according to Bakhtin, the very causation that lies at the basis of the birth of the comic word. At the same time, the scientist explains the changes taking place, as over time, the original meaning of the text and the ideas laid down in it by the author can acquire a completely different perception from subsequent generations, "the context <...> changes with the epochs of perception, which makes the work gain a new sounding" [8, P. 429]. It is impossible to disagree with Bakhtin that the preservation of the original meanings and values occurs only among works and authors, remaining, according to Bakhtin, in "big time" [8, P. 429]. This explains the unchanging nature of the comic words of Aristophanes, Catullus, Boccaccio, Rabelais, Shakespeare, Cervantes, Pushkin, or Gogol.

The continuing interest to laughter and comic word make Bakhtin's "internal review" to the manuscript of the book by L. Pinsky "Shakespeare's Dramaturgy. Basic Beginnings" issued in April 1970 remarkable. Reflecting on Shakespeare's comedies as a whole, Bakhtin repeated his idea about different types of laughter leading to the creation of different kinds of comedy. And this is the principal difference between Shakespeare's "laughing comedy" and Moliere's "mocking comedy" for Bakhtin [8, P. 442].

Main findings

Thus, the story of laughter and the comic word takes on a complete form: Bakhtin developed it throughout his life, it remained secondary in the 1920s, but became the focus of his scientific research in the 1930–40s, continuing to attract attention in the following decades – it was finally shaped as the theory of the comic word. And it, in turn, becomes the most critical tool for an adequate understanding of the place and the role of the comic word in literary consciousness in the history of comic discourse around the world and in Russian literature.

Conclusion

The theory, created when Bakhtin was addressing a wide range of historical, literary, philosophical and aesthetic problems, is an organic part of his general comic theory, with no loss to its intrinsic value. With no description of the comic word, it is impossible to perceive the range of problems of comic discourse adequately. The comic word deserves objective attention of modern researchers and allows outlining the limits of the functioning of the comic as a whole as well as its specific forms based on the concept proposed by Bakhtin.

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Conflict of Interest

None declared.

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ПЕДАГОГИЧЕСКИЕ УСЛОВИЯ НРАВСТВЕННО-ЭСТЕТИЧЕСКОГО РАЗВИТИЯ ОБУЧАЮЩИХСЯ НА УРОКАХ ИНОСТРАННОГО ЯЗЫКА

Научная статья

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Аннотация

В статье обосновывается значимость нравственно-эстетического развития обучающихся в современном образовательном процессе. Особое внимание в исследовании уделяется компонентам нравственно-эстетического развития личности ученика. В результате проведенного исследования выделены педагогические условия нравственно-эстетического развития на уроке иностранного языка, а также проанализированы конкретные формы реализации названных условий, включая подбор материалов социокультурного характера, лингвокультурный анализ текста, изучение вербального и невербального коммуникативного поведения носителей изучаемого языка.

Ключевые слова: нравственно-эстетическое развитие, педагогические условия, невербальное поведение, восприятие текста.

PEDAGOGICAL CONDITIONS OF THE MORAL AND AESTHETIC DEVELOPMENT OF LEARNERS IN FOREIGN LANGUAGE LESSONS

Research article

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Abstract

The article defines the significance of the moral and aesthetic development of students in the modern educational system. The authors study the components of the moral and aesthetic development of a learner as an individual. Pedagogical conditions of the moral and aesthetic development in a foreign language teaching classroom are determined. Particular forms of realization of the named conditions, including selection of the teaching material of the social and cultural character, linguistic and cultural text analysis, and the study of verbal and non-verbal communicative behavior of native speakers, are analyzed.

Keywords: moral and aesthetic development, pedagogical conditions, non-verbal behaviour, text perception.

Introduction

The basic foundation of pedagogy is centred on the proposition that any learning process should be developmental and educating. The necessity for this type of training is reflected in the twofold objective: to create conditions for independent acquisition of the state-of-the-art scientific knowledge and to develop a creative, active, and initiative individual. This idea plays an essential role in connection with the school subjects that are focused on the moral and aesthetic development of students and on the formation of their spiritual appearance. Fundamental and modern research works deal with the philosophical conception of spirituality and morality (S.G. Gutova [2], S. K'erkor [5], K.G. Mironov [8]), historical premises of the problem analysis (L.A. Serikova [9]), modern educational conception of spiritual and moral development (A.Ya. Daniluk [3], Sh.A. Mirzoyev [7]), and particular studies connected with moral development of learners in the process of foreign language learning (P.S. Koroleva [4], L.A. Makarenko [6]).

However, moral and spiritual development of school students in the modern world, especially in Russia, has suffered crucial changes predetermined by the fast development of technology and, in consequence, of the society. Hence, the study of the conditions necessary for effective moral and aesthetic development of a student seems to be urgent and timely in the contemporary pedagogical science.

The principal objective of the present research is to single out pedagogical conditions under which moral and aesthetic development in the foreign language lesson will be stable and effective.

Method

The complex of theoretical and methodological methods was used to determine pedagogical conditions of moral and aesthetic development of foreign language learners. Projecting educational process based on the determined conditions was followed by the scientific experiment that allowed testing its effectiveness.

Discussion

Moral and aesthetic development of a school student is determined by the dialectical relationship of external influencing factors and internal psychological readiness of a person to accept this influence. It allows us to determine pedagogical conditions of moral and aesthetic development as a set of internal parameters and external characteristics of functioning, which provides great effectiveness of the educational process and meets the psychological and pedagogical criterion of optimality. External conditions affect the formation of moral and aesthetic culture being perceived by a learner through the inner interpretation.

Thorough analysis of the foreign language teaching process, built according to the principles of communicative language teaching and according to the requirements of modern educational standards, proves that autonomy found in the modern world allows singling out such a set of pedagogical conditions, in the framework of which we can abstract away from an unlimited number of influencing factors and describe particular generalizing groups of a fundamental character. Such groups of conditions are sufficient and, at the same time, indispensable for moral and aesthetic development of a learner. Thus, we consider that principal conditions of successful development of moral and aesthetic characteristics of a personality include the following issues.

Firstly, it is important to speak about positive motivational and intellectual background of training sessions and lessons. During the lessons of a foreign language it may be created by means of culture study, parallels between the foreign and native culture; through application of authentic and culturally specific materials.

Secondly, we should provide the learners with an opportunity to see and to follow a “pedagogical example”. It is obvious that a teacher should be an aesthetically developed person. The very personality of the teacher and his or her methodological skill should be a model for the learners.

The third condition for effective formation of moral and aesthetic culture of a student is organisation of their independent creative activity. This can be achieved with the help of different activities, exercises and methods which will stimulate learners’ active participation in the language learning process and their abundant communication.

Today, when more and more people begin to learn foreign languages, it seems appropriate to use different methods for the moral and aesthetic development of an individual, since we consider this development to be the main component of a person’s spiritual culture.

Furthermore, in the context of a foreign language lesson it is necessary to consider the components of moral and aesthetic development of a learner’s personality. The process of mastering a foreign language is based on the development of communicative, social and cultural skills. Language learning as well as imitation of the native speakers’ speech habits takes place together with the awareness and mastery of the basic moral and aesthetic values of the culture of the country or countries where the target language is spoken.

Thus, analysis of the ways foreign language learning determines the development of such components of moral and aesthetic development as the culture of speech and culture of communication, aesthetic evaluation and creative activity, responsiveness and humanistic outlook, makes it necessary to focus on such fundamental concepts in the methodology of foreign languages as intercultural communication and communicative competence. This approach allows us to identify several areas of the research, which are connected with the pedagogical conditions of moral and aesthetic development of students.

1. First of all, we should consider the issues related to the dependence of moral and aesthetic education on the social and cultural aspects.

2. Moreover, we should study the issues related to the formation of universal moral values that underlie moral and aesthetic development of an individual.

3. Besides, it is important to determine the possibilities of creative development in the process of moral and aesthetic development.

4. Finally, it is necessary to define the features of moral and aesthetic education in the process of teaching intercultural communication.

Results

Speaking about the social and cultural aspects we should note that education is a sphere of social practice, the main function of which is to help learners inherit and expand reproduction of general, professional and spiritual culture. On the other hand, one should not forget about the dialectical interdependence of culture, of the current socio-cultural situation and of the educational process.

One of the tasks of the teacher is to provide all the necessary moral and aesthetic information, which often becomes the only counterweight to the current system of values of young generations.

From the position of the learner-centered approach, systems of values focus on the development and self-development of spiritual and moral qualities of an individual. The latter is expressed in such priority areas of creative life activity as meaningful expansion of spirituality and culture of an individual, active leisure, personal growth and self-improvement.

In the context of a comparatively new social and cultural situation in Russia, there have been major changes in the moral and spiritual attitudes of the people of the country. The emphasis of the spiritual life of the society has shifted from the formation of an individual's highly artistic tastes and respect for national cultural values and traditions to the promotion of consumer needs in the field of leisure and entertainment. There was a significant commercialization of the entire spiritual life of the society and its subordination to market values.

This process has had a particularly strong impact on the systems of values of modern teenagers. Reliance on Western axiological models, which are not yet clearly formed as socially approved behavioural standards in our society, leads to the fact that such models are assimilated in an extremely distorted form. The consequence of this is non-conformism, proneness to conflicts and deviant behaviour of many adolescents.

It seems that one of the effective ways to solve the problem of the distorted value orientations can be cross-cultural communication in the framework of learning a foreign language, when the process of assimilation and adaptation of new values to the conditions of the Russian society can significantly speed up. This statement allows us to logically move to the next step in the study of the problem: intercultural communication and intercultural communicative competence.

In the context of expanding contacts between countries and cultures within the framework of the European integration policy, the problem of intercultural communication is becoming increasingly important.

Since we deal with the problems of moral and aesthetic development of learners in connection with its components, including speech culture and communication culture, we are interested not only in the question of the target language knowledge. The interlocutors’ understanding of each other’s communicative acts is ensured by their communicative

competence. This concept is closely related to intercultural competence. The idea is justified by the fact that the communicative competence is not limited to the knowledge of a foreign language (linguistic competence), but also includes knowledge of the realities of the country, a certain amount of extra-linguistic information of a country-specific nature (thematic or country-specific competence); knowledge of behavioural strategies and tactics, etiquette norms, social and cultural context (socio-cultural competence); the ability to achieve mutual understanding, to find the way out of difficult linguistic situations (compensatory competence); the ability to learn (educational competence).

So, in order for a communicative act to be successful, the interlocutors must have a common "code" which implies the language of communication and culturally specific knowledge of a person. This code allows the speaker to act linguistically correctly in a certain linguistic situation within another culture, without violating the behaviour norms typical of this culture.

It is indisputable that representatives of different cultures have different moral and aesthetic knowledge. However, it is difficult for a person who has come into contact with another culture, and who does not have at least an elementary idea of its life and functioning, to achieve adequate understanding of the phenomena of this culture.

From the perspective of the issues covered above, we cannot but come across a question of the methodological support of a foreign language learning process. An important idea is that it should correspond to the goal of formation and development of intercultural (or even multicultural) communicative competence, which involves moral, aesthetic and cultural enrichment of students in the following areas:

- study of lifestyles and variability of lifestyles of countries and related social values, traditions and customs;
- study of socio-cultural portraits of countries, their peoples and languages;
- study of cultural heritage, cultural identity and mentality of the people;
- study of communicative behaviour of members of the cultural community;
- study of behaviour norms in the conditions of intercultural communication.

Teaching intercultural communication undoubtedly involves teaching to communicate in the target language. And here it is important to talk about the elements that correspond to the norms of communication, about the means that positively or negatively affect the success of language teaching. For example, we can name here elements that express confidence, readiness for joint actions, which are implemented in certain gestures and clichés. This also includes knowledge of such norms of non-verbal communication as the direction of looks during the conversation or permissible distance between interlocutors, which can vary in different communicative cultures.

It is obvious that non-verbal behaviour is communicative and nationally determined, and this should be taken into account when learning a foreign language. However, not everyone understands that sign language is not a universal language, and, as a result, learners may tend to transfer the symbolism of gestures from one culture to another. Hence, when teaching a foreign language to school children, it is necessary to teach them non-verbal behaviour of the speakers of the target language culture, giving them information about the sources of these differences and highlighting the factors that can contribute to successful intercultural communication.

At the same time, we should not forget about the main way of communication between people and the main task of a foreign language instructor – to teach a child how to speak the target language. In this sense, a text is one of the main units of intercultural communication. The problem of adequate perception, understanding and evaluation of the text is one of the essential issues. This problem is of great importance because it may affect teaching outcomes in the sphere of the Humanities, including moral and aesthetic development of students.

Moreover, in foreign language teaching the applied meaning of the text linguistics is revealed. The text is the beginning and the end of the work of a foreign language teacher and, to some extent, of the activity of students. It is impossible to learn a foreign language without listening or reading educational texts. On the other hand, speaking, writing and translation imply production of texts. Thus, we may state that the essence of the methodology of foreign language teaching is focused on helping students to find a way from an educational text to a real one, i.e. to the text created by the learner independently, for text creation is a complex process that involves different language levels and requires different skills and abilities.

In addition, the problem of adequate perception, understanding and evaluation of texts created in a different culture is of particular importance for the moral and aesthetic development of students, as its solution provides the necessary material that contributes to successful structuring and functioning of communication-and-speech mechanisms.

Conclusion

The results of the research conducted make it possible to reveal the main features of foreign language teaching that most effectively contribute to the formation of such components of moral and aesthetic development of a learner as the culture of their speech and culture of communication, which are closely related to responsiveness and humanistic outlook, aesthetic evaluation and creative activity.

Recognition of moral and aesthetic development of a student as an integral part of the educational process is an essential requirement for the contemporary language teaching classroom. Alongside with the provision of pedagogical conditions of effective moral and aesthetic development it allows making the language learning process productive.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.18.2.1>**БУРЯТСКИЕ ЛЕТОПИСИ НА СТАРОМОНГОЛЬСКОЙ ПИСЬМЕННОСТИ**

Научная статья

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Аннотация

Статья посвящена рассмотрению памятников письменной культуры бурят XIX в. – летописей В. Юмсунова (1875), Т. Тобоева (1863), Ш.-Н. Хобитуева (1887) и др., написанных на старомонгольской письменности. В данных хрониках представлена история хоринских бурят с древнейших времен до XX в. Структура текстов летописей логична и последовательна. Тематика текстов многопланова и содержательна. Эти летописи служат источником для изучения истории современного бурятского языка. В статье рассмотрены заимствованные слова из русского языка в XVIII-XIX вв.

Ключевые слова: бурятские летописи, памятники письменной культуры бурят, старомонгольская письменность, бурятские летописцы, русские заимствования.

THE BURYAT ANNALS IN THE OLD MONGOLIAN SCRIPT

Research article

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Abstract

The article is devoted to consideration the monuments of the written culture of the Buryats of the XIX century – the chronicles written by V. Yumsunov (1875), T. Toboev (1863), Sh.-N. Khobituev (1887) and others in the Old Mongolian Script. In these Annals presents the history of the Khori Buryats (one of the buryat tribes) from the earliest times to XX century. The structure of the texts of the chronicles is logical and consistent. The subject of the texts is multifaceted and meaningful. These Annals are a source of the study a history of the modern Buryat language. There are considered loan word from the Russian in XVIII-XIX centuries in this article.

Keywords: the Buryat Annals, the monuments of the written culture of the buryats, the Old Mongolian Script, the buryat annalists, Russian borrowings.

As we know, the invention of writing marked the real beginning of human civilization. The well-known American historian James H. Breasted noted that “the invention of writing and convenient system for recording on paper was of greater importance for the further development of the human race than any sort other of intellectual achievement in human history” [15, P. 53].

Spiritual and material culture of Mongolian peoples, primarily associated with the nomadic way of life of nomads, and many aspects of their written culture have long remained outside the purview of researchers. Meanwhile, the history of writing and book printing of Mongols has a long tradition. The Mongols created original nomadic civilization, one of the achievements and an integral part of this civilization is writing. According to Mongolian scientist L. Chuluunbaatar “in world history, there is no other people as nomadic Mongols, which used for its long history of more than ten varieties of writing” [11, P. 3].

In the era of Chinggis Khan, at the beginning of the XIII century among the Mongols was extended writing borrowed from the Uighurs.

Aspects of the history of the language and script of the Mongolian people were the subject of scientific research of linguists J. Schmidt, O. Kovalevsky, K.F. Golstunskiy, G.I. Ramstedt, B. Laufer, B. J. Vladimirtsov, N.N. Poppe, G.D. Sanzheyev, Kara Dyerd, F.W. Cleaves, E. Haenisch, L. Ligeti, B. Rinchen, Ts. Damdinsuren, Chinggeltei, A. Luvsandendev, H. Luvsanbaldan, Ts. Shagdarsuren, Sh. Bira, D. Tumurtogoo, Ts. B. Tsydendambaev, I.D. Buraev, A.A. Darbeeva, L.D. Shagdarov, V.I. Rassadin, G.Ts. Pyurbееv and others, as well as historians G. Sukhbaatar, W. Heissig, H. Perlee, N. Ser Odzhav, C. Dalai, J. Shuger, L. Chuluunbaatar and other.

The territorial unity and cultural area of settlement of the Mongolian peoples and tribes suggests that the Mongolian alphabet spread among the northern Mongolian tribes, including the Buryats, in the early Middle Ages. Perhaps some Mongolian tribes used Mongolian script before the formation of the Mongol Empire, as in the “Secret History of the Mongols” contains well-established lexical elements from the first advanced written culture, for example, *bičik* ‘letter’, *debter* ‘notebook’, *ča'alsun* ‘paper’ [17, P. 116].

Studying the history of writing of peoples of Central Asia shows that the emergence of a new literary language was associated with the formation of a new state, that this was one of the main manifestations of the idea of the state sovereignty, for example, Chinggis Khan, ascended the throne, he declared the Mongolian writing by the state language of his empire. In this regard, all the affairs of state, official documents, diplomatic messages, recording conversations of Khan and princes with others, wills drawn up in the Mongolian language. In the era of state Ikh Mongol Uls a lot of attention paid to the development of culture, science, development of legislation, the creation of cities. Moreover, in 1237 the program of organization the exam for writing was developed throughout the empire. The exam covers not only scribes. Following the results of the examination have been selected 4030 people who were taken to the civil service or were appointed as scribes. The Philological Academy

(bičig-ün küriyelen) was even created, whose function is to compile, maintain chronicles. Also in this era on orders of Ugedei Khan in Karakorum were organized Mongolian schools, created secret archive of kaganate and library [11, P. 14].

Thus, the sources of origin of the written heritage of the Mongolian peoples, including the Buryats, can be attributed to this period, because according to the “Secret History of the Mongols”, the ancestors of the Buryats — Khori tribes and Barguts — protomongol treated and had a close connection with genealogy of the ruling family of Mongols Borjigin that as Khori, descended from Alan-goia and Bodonchar.

There are several versions about the time of Old Mongolian language based on the dialect of the tribe and who borrowed it from ancient Uighurs in mongol literature. One of the hypotheses is linking borrowing Uighur script with Naiman and Kereyit. Some scientists as J. Schmidt, A.M. Pozdneyev, B.J. Vladimirtsov, G.D. Sanjeyev, N.N. Poppe and others are shared this point of view. However, last years there is a new version, according to which the old Mongolian script first appeared in the Khidan. Scientists L. Ligeti, D. Kara, Chinggeltei, Ts. Shagdar, E.A. Kuzmenkov are supported this idea [12, P. 4].

Mongols under nomadic lifestyle were able to create, maintain and deliver to our days unique monuments of culture of the Mongolian people, among them a special place is occupied the historical chronicles. The researcher B.Z. Bazarova writes: “The Mongol Chronicles are a special phenomenon in the system of cultural heritage of the Mongolian people. Strikingly, a nomadic people who lived for centuries in incredibly difficult natural conditions, not having fixed centers, managed to create real masterpieces of culture, including written records. This special, specific works created in the steppes and impregnated by “aroma of steppes”, they brought us the artless romance, drama ancient of steppe collisions: brutal tribal wars and bride kidnapping, forcible unification of warring tribes and cattle rustling, the formation and decay of the nomadic empires and touching family scenes” [2, P. 5].

The chronicles of Mongolian peoples have an open system, on the one hand, stored and used the tradition, on the other — updated with new forms, the original text. They from an artistic point of view are the synthesis of various genres as chronicles integrate various ancient sources, written and oral, narrative and documentary.

Actually the Buryat same work on the old Mongolian script began to appear in the eighteenth century in connection with the consolidation of Buryats as an independent nation. Among the monuments of the old Mongolian script chronicles occupy the very important place. Chronicles are not only a valuable source of historical and cultural information, but also significant original literary monuments.

These monuments have enjoyed great popularity among the Buryat readers. They were circulated only in manuscript, which spread ascetics — bibliophiles of Buryat steppes. The Buryat chronicles are not like European or Russian chronicles, even Mongolian. The characteristic feature of the Buryat chronicles is their syncretism, mixing historical and literary genres and styles. The most readable and popular chronicles include chronicles by representatives of the Buryat steppe aristocracy “Khorinsky Chronicle “The legend of Balzhin Khatun” (1760-1770) , published by A.M. Pozdneyev [13, P. 47-55]; “The History of Aga Buryats”, written by the main taisha of Aga Buryats Tugultur Toboev in 1863 [9, P. 5-47]; The History of Selenga Buryats, written by the main taisha of Selenga Buryats Dambi-Jaltsan Lombotsyrenov in 1868 [8]; The Annals of Khory- Buryats, written by the head of tsagan tribe Vandan Yumsunov in 1875 [9, P. 49-172]; The Chronicle of Khory-Buryats, written by the assistant of the taisha of Khory-Buryats Shirab-Nimbu Hobituev in 1887 (there are about 30 versions of this chronicle) [10]; The History of Barguzin buryats, written by the main taisha of Barguzin buryats Tsydebzhab Sakharov in 1887 [7] and others.

It should be noted that accurate information about the number of Buryat chronicles and their authors have not yet been identified because the manuscripts are in various archival collections in Ulan-Ude, Irkutsk, Chita, Tomsk, Moscow, St. Petersburg, Ulan-Bator, Peking, Hailer as well as in private collections [1, P. 5-7].

Nowadays are identified about 40 large and small Buryat annals, 20 chronicles of them are published in the modern Buryat language, 11 chronicles are translated into Russian and published, one Chronicle is translated into English, 9 chronicles are published in old-script Mongolian language. The Buryat published chronicles are only one part of the chronicle heritage of Buryats, most of them are still in manuscript.

Researchers have long noted that the Buddhist spiritual writings, the borrowed Buryats from Mongolian, compiled unchanged, whereas in the observed secular works quite noticeable deviations from the classical Mongolian language. A.D. Rudnev, B.J. Vladimirtsov, N.N. Poppe and V.A. Kazakevitch are written about this. This fact was the basis for B.J. Vladimirtsov and his disciples and followers G.D. Sanzheev and T.A. Bertagaev advance the proposition that in Buryatia became gradually formed a special literary dialect of the Old Mongolian Buryat language, named B.J. Vladimirtsov one of the “dialectical Mongolian script” [6, P. 29].

Scientist G. Rumyantsev wrote that “the Buryats during one century created a rich historical literature, mainly of chronicle character. In his works, the authors tested the Buryat dual effect: on the one hand, the old tradition has influenced from Mongolian historiography, mainly two chronicles, had a great reputation in Buryatia — chronicle of Sagan Sechen and “Altan tobchi”; on the other hand, knowledge of the Russian literature reflected more critical approach to the sources” [14, P. 13].

The Buryat historical chronicles, being part of the cultural heritage of the Buryats, reflect many aspects of their social life, so they deserve a special study. In the era of totalitarian regime data monuments of historiography of Buryatia XVII-XIX centuries, like all literary heritage is drilled on old Mongolian script, were forgotten, thrust into the background, and moreover, many valuable artifacts were barbarously destroyed.

The Old Mongolian language for a long time was the only literary form of the Mongolian languages. Buryats used this letter until the thirties of XX century. In 1931, the transition to the Latin alphabet in 1939 – to the Cyrillic alphabet . However, until 1936 the newspaper, clerical partially printed on the old Mongolian language, which served as the book-written language. Later Russian graphic basis of the Buryat language gradually replaced the Old Mongolian vertical script.

As we know, the language is having oral and written forms of existence, more viable as compared with non-literate languages, and the languages that have writing, but no longer in the oral (Latin, Greek , etc.).

Impossible to evaluate the role of writing in the old Mongolian cultural and historical development of the Buryat nation and civilization of its importance for the Buryat people. And it seems to us that the change in types of visual communication

entailed oblivion The Old Mongolian script, which has a negative impact on the further development of the Buryat language and culture, as a result of this process, the Buryat people lost access to the unique monuments of history, medicine, linguistics, ethnography, folklore, literature, philosophy, which were fixed on the Old Mongolian script. As we see, the new writing often occurs during the formation of the new state, being one of the main manifestations of the idea of state sovereignty.

As shown by studies of the Buryat language chronicles works of Buryat authors have different deviations from the norms of classical Mongolian written language [1]. Meanwhile deviation from norms of classical Mongolian written language are found not only in the monuments of Buryat chronicles, but in Mongolian chronicles, for example, in the Mongolian chronicles XVIII century “Altan tobchi” written by Mergen Gegen. Researcher of this monument P. Baldanzhapov notes: “On the whole chronicle “Altan tobchi” Mergen Gegen’s written in classic Mongolian written language. However, it found deviations from the norms of the language” [3, P. 55].

B.J. Vladimirtsov on this occasion said: “circulated among various Mongolian tribes, speaking on different dialects, Mongolian written language began to assimilate to a certain extent, these dialects. The influence of folk speech was detected and spelling, because it has become reflect phonetic features of dialects and morphology, also changing under the influence of borrowing from folk dialects, and dictionary. Classic rules, reflected mainly in the print media, had nothing to do with the natural movement: written language began increasingly to serve the vital needs of the Mongols, was closer to a living national language” [6, P. 28]. Moreover, B.J. Vladimirtsov thought possible even speak “about the distinct Mongolian written dialects, wearing the scars of adverbs that say the traditions of media which they arose” [Ibid, P. 29].

Availability of loan words from the Russian language is the main difference the historical texts of the Buryats from the Mongol chronicles.

Baikal region since ancient times is represented as zone ethnocultural relations between peoples of Central Asia, Western and Eastern Siberia, which influenced the formation of a special culture of open type capable of cultural innovation, tolerant of other ethnic presence. The fact of entering peoples of Siberia to the Russian state had historic significance for the Buryats, not only in social and cultural terms, but also linguistically. In connection with the penetration of Russian elements of material and spiritual culture in the Buryat language poured a huge amount of loanwords from Russian. Some tokens were influenced spoken Buryat language which does not suffer in the beginning and end of a word in one syllable confluence of several consonants, characteristic for the Russian language.

For example, the Chronicle of Khory-Buryats written by Vandan Yumsunov is one of the reliable sources, which reflects the written forms of writing borrowed words from the Russian in XVIII-XIX centuries: ökrüg (p. 57) < округ ‘district’, ca-ari (p. 57) < царь ‘king’, storoy (p. 60) < острог ‘fort’, yourud (p. 60) / yourud (p. 66) < город ‘town’, kiris (p. 61) / keris (p. 85) < крест ‘cross’, celiini (p. 61) < селение ‘village’, imperaturica (p. 66) < императрица ‘queen’, diputad (p. 68) < депутат ‘deputy’, gübirmatur (p. 75) < губернатор ‘governator’, sinatur (p. 76) < сенатор ‘senator’, qangtoora (p. 77) < контора ‘office’, karab (p. 78) < граф ‘lord, count’, pomošniġ (p. 80) < помощник ‘help, assistant’, midal (p. 80) < медаль ‘medal’, qavaliir (p. 81) < кавалер ‘cavalier’, sobiidniġ (p. 82) < советник ‘adviser, councillor’, ministar (p. 82) < министр ‘minister’, circuliir (p. 84) < циркуляр ‘circular’, roos misioniir (p. 85) < русский миссионер ‘Russian missionary’, našilniġ (p. 87) < начальник ‘chief’, qoori (p. 90) < копия ‘copy’, biiburnui (p. 119) < выборный ‘elective’ and etc.

However, it should be noted that the author of the Khory-Buryat chronicle quite competently in writing reflects Russian borrowing. This suggests that the Buryat chronicler V. Yumsunov had a good command of the Russian language spoken one, for example, he writes: qangtoora ‘office’, diputad ‘deputy’, imperator // impiratur ‘imperator’, pomošniġ ‘assistant’, polqobniġ // bolqobniġ ‘Colonel’, giniral // geniral ‘General’, etc., which is adequately written forms of the Russian language and norms of oral pronunciation of Russian speakers.

With the arrival of Russian qazaks a flood of borrowings from Russian is pouring in speech of Aborigines of Siberia, including the Buryats. Borrowings from Russian business vocabulary are reflected in all the annals of the Buryats, for example, in the Annals of Barguzin Buryats written by Ts. Sakharov are identified the following Russian words: qantor ‘office’, qortiy ‘cutlass’, čelin ‘member’, prikodska suryuli ‘parochial school’, jemske süd ‘district court’, podpiske ‘subscription’, obšistau-a ‘society’, qoolus ‘ear’, činobniġ ‘official’, qangdad ‘candidate’, ɣalabnui tayiša-a ‘main taisha’, general gübirmatur ‘Governor-General’, yepiskob ‘bishop’, adyutant ‘adjutant’, jasidatil ‘assessor’, statističiske ‘statistical’ and etc. Ts. Sakharov had a good command of the Russian language as a written one, and oral form, so foreign-language Russian words adequately almost original form given to them by the Old Mongolian language.

In general, overlooking texts of the Khory-Buryats chronicles, we should note that it is written with reliance on people's spoken language. The language of the Buryat chronicles is closed to the spoken Buryat language. We must to note, that the Buryat language background of chronicles written version is intermediate between the classical Mongolian written language and the spoken form of the Buryat language that’s why we can consider that the Chronicles of Khory-Buryats are the monuments of the Buryat written culture.

The materials contained in the texts of the Buryat annals are of great interest to linguists, lexicographers, writers, anthropologists, especially for historians, as the authors of the Buryat chronicles were created his works based on ancient traditions collected personally, own memories, as well as on the basis of original archival affairs of Steppe Doms, datsans, of Chancery of Irkutsk governor-generals with the number and date of the relevant document.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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