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Undoubtedly there are all sorts of languages in the world, yet none of them is without meaning. If then I do not grasp the meaning of what someone is saying, I am a foreigner to the speaker, and he is a foreigner to me (1 Corinthians, 14: 10-11).

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- **Overview of signs, speech and communication:** overview of sign; overview of speech; speech aspects; overview of communication and speech act; sense and signification in communication; intention in communication; speech intelligibility;
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- **Language, context, translation:** role of context in translation; types of translation.
- **Languages and literatures teaching and learning.**

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**TYPES OF SIGNS, SPEECH AND INTERACTIONAL
MECHANISMS IN COMMUNICATION**

SYNTACTIC TYPOLOGY OF TAUTOLOGICAL CONSTRUCTIONS

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Abstract

The purpose of the article is to study the structural (syntactic) aspect of tautological formations, build a structural concept and thereby prove their semantic significance, as well as their informative interpretation. The object of our analysis comprises tautological expressions and their pragmatic functions based on the material of publicistic and artistic discourses. The subject of analysis is the comparison of the transaction (transmission) of the author's intention and the «communicative isolation» of the meaningful lexical unit – tautology. The result of the study is the recognition of the normality of the use of this phenomenon, but subject to certain conditions.

Keywords: *tautology, structural (syntactic) aspect, structural concept, publicistic and artistic discourses, pragmatics*

Rezumat

Scopul articolului este de a studia aspectul structural (sintactic) al formațiunilor tautologice, de a construi un concept structural și de a demonstra, astfel, semnificația lor semantică, precum și o interpretare informativă. Obiectul analizei îl constituie expresiile tautologice și funcțiile lor pragmatice, bazate pe materialul discursurilor jurnalistice și artistice. Subiectul analizei este o comparație între tranzacția (transferul) intenției autorului și „izolarea comunicativă” a unei unități lexicale cu sens – o tautologie. Rezultatul studiului este recunoașterea caracterului normativ al utilizării acestui fenomen.

Cuvinte cheie: *tautologie, aspect structural (sintactic), concept structural, discursuri jurnalistice și artistice, pragmatică*

The study of tautology has a fairly long history. The problem was paid attention to by many scientists, linguists, such as Peshkovsky, Selivanov, Evgenyeva, Perevozchikova, Bushui, Nekhlina, Nikitin, Stepanskaya, Rakhmankulova, Eichbaum, Voilova, Krapotina, Zaits, etc. Despite this, in logic the given expressions are considered, mainly as uninformative and erroneous definitions of the designatum, or the concept denotatum.

This condition determines the relevance of our study – to analyze the cognitive-pragmatic potential of tautology.

The purpose of the work is to study the structural (syntactic) aspect of tautological formations, build a structural concept and thereby prove their semantic significance, as well as provide an informative interpretation.

So, let's describe the syntactic structure – models of tautological units, i.e. their common structural features:

I. 1) (N1 + Vf):

a) The Nominative case with a subject meaning:

«Около 120 *сотрудников трудятся* в «Пехорском текстиле» во время пандемии» (Корнеева, 2020)/"About 120 *employees work* at Pehor Textile during the pandemic" (Korneeva, 2020).

б) the Nominative case with the object value:

«Скоро *сказка сказывается*, да не скоро *дело делается...*» (Островский, 1959, с. 229)/"Soon the *fairytale tells*, but not soon the deed is done..." (Ostrovskij, 1959, p. 229).

«Сны *сняты* не всю ночь, а только в некоторые периоды» (Сутягин, *Hi-News.ru*, 2020)/"Dreams are not *dreamed* all night, but only in certain periods" (Sutjagin, *Hi-News.ru*, 2020).

2) (N1 + succinct Adj):

«Заказать Браслет «Яшма – Краса, яшма – красна» в интернет-магазине на Ярмарке Мастеров» (*Ярмарка мастеров*, 2020)/"Order Bracelet "Jasper - Beauty, Jasper - Red" in the online store at the Fair of Masters" (*Jarmarka masterov*, 2020).

«В небе *посмотришь*, даль далека, лес да река» (Круг, 2011)/"You look in the sky, the *distance is far*, the forest and the river" (Krug, 2011).

3) (N1 + N1):

- deep tautologies;

- comparative tautologies (*Книга – это книга, а фильм – это фильм/A book is a book and a movie is a movie*):

a) two nouns without qualifications, allowing to concisely utter an idea (N1 cop N1):

«*Мечта*» – это *мечта*» (Увей, *Russian.people.cn.*, 2013)/"A *Dream* is a *dream*" (Uvej, *Russian.people.cn.*, 2013).

(b) two nouns with a linking verb, emphasizing semantic similarity and summing up what was said (N1 cop N1):

«Ни малейшего понятия не имел! Но все равно поехал с охотой – *мечта есть мечта*. Сейчас вспоминаю: чужая страна, и я совсем один... Жуть! Зато сразу почувствовал себя взрослым» (Бегишев, *Советский спорт*, 2010.09.13)/"Didn't have the slightest idea! But still I went willingly - a *dream is a dream*. Now I remember: a foreign country, and I'm all alone ... Horror! But I immediately felt like an adult" (Begišev, *Sovetskij sport*, 2010.09.13).

(c) two nouns are explained by circumstantial relations: local and temporal (implying the absoluteness of the phenomenon, always or everywhere, etc.), which "perform deixis (pointing) to the universality of the phenomenon" (Тулина/Tulina, 1970, p. 248):

«Му-му, оно ж и в Африке Му-му» (Данилко, Гарцман, 2003.11.25) / "Mi-tu is a Mi-tu even in Africa" (Danilko, Gartcman, 2003.11.25)!

(d) a sentence whose grammatical basis is expressed by two nouns is extended in such a way that the concept indicated by the grammatical basis is concretized, and its volume is narrowed (N1+ N1+ N2):

«В отделе ЗАГС Администрации города Волгодонска накануне праздника проведена акция «Особый талант – талант материнства» (ЗАГС Ростовской области, 2019) / "In the registry office of the Administration of the city of Volgodonsk, on the eve of the holiday, an action was held "A special talent is the talent of motherhood" (ZAGS Rostovskoj oblasti, 2019).

(e) two nouns are connected by the union "like" («как») or "so" («так»), by means of which the meaning of the typicality of the feature, the homogeneity of the class is expressed (N1 + conjunctio+ N1):

«Смотри сюда, – Андрей показывает на высоченный забор, из-за которого выглядывает ничем не примечательная кровля. – С виду дом как дом: не богатый, не бедный – из-за забора ничего не разглядишь. А рядом с домом галерея в два этажа. «Хозяйка архитектору сказала, что здесь собирается хранить раритетные вещи» (Позднякова, Труд 7, 2006.03.23) / "Look here, - Andrei points to a tall fence, from behind which an unremarkable roof peeps out. - In appearance, the house is like a house: not rich, not poor - you can't see anything from behind the fence. And next to the house is a two-story gallery. "The hostess told the architect that she was going to store rare things here" (Pozdnjakova, Trud 7, 2006.03.23).

«Бейтс, слыша эти слова, довольно хохотнул: – Тебе не повезло, мальчик, зато мне счастье привалило», – сказал он. – Вот это улов так улов» (Элбоз, 2003, с. 406) / "Bates, hearing these words, laughed contentedly: "You were unlucky, boy, but luck rolled on me," he said. - This is a catch so a catch" (Elboz, 2003, p. 406)!

It should be noted that with the help of the «here» particle, an elative (regardless high degree of quality) of the object is created;

(f) a noun in the Nominative case and a noun in the Instrumental case (N1 + N5):

- the tautological Instrumental case with the meaning of strengthening opposition:

«Только что вот богатый, денег много, а ежели подумать и разобраться, то мужик мужиком» (Чехов, 1984, с. 501) / "Just that he is rich, has a lot of money, but if you think and figure it out, then a peasant is a peasant" (Čehov, 1984, p. 501).

- two nouns with a linking verb ("to be", "to stay", "to remain", etc.) with the meaning of concession (N1+ Vf + N5):

«Друг остается другом, даже если он не выспался и вымотан до последней степени» (Сигал, 2014, с. 72)/"A friend remains a friend, even if he hasn't had enough sleep and is exhausted to the last degree" (Sigal, 2014, p. 72).

However, it seems important to emphasize that, according to T.A. Tulina, such communicative units are a "compressed complex thought" (Тулина/Tulina, 1970, p. 249).

II. *Semi-predicative models: one-root verb and participle (Vf + Gerundia (gerund))*:

«Слушая музыку оперы, вы должны будете услышать высоту звучания различных инструментов» (Мультиуроки, 2019)/"When listening to opera music, you will need to hear the pitch of the various instruments" (Mul'tiurok, 2019).

III. *Models with homogeneous components*:

1) two conjugated forms of the verb in the past and present tense, indicating the development of actionality in time (Vf + Vf):

- a present tense verb + a past tense verb (Vf + V imperfectum):

«Невозможно переоценить необходимость снабжения выступающих за продолжение войны российских партий максимально подробной информацией о том, что делают и делали эти люди в Англии, Франции и Америке как во время, так и до войны. Для Англии этот вопрос не менее важен, чем для России, поскольку он напрямую связан с войной» (Налбандян, Труд, 2001.07.14)/"It is impossible to overestimate the need to provide the pro-war Russian parties with as much information as possible about what these people are doing and did in England, France and America, both during and before the war. For England, this issue is no less important than for Russia, since it is directly related to the war" (Nalbandjan, Trud, 2001.07.14).

- a verb in the past tense + a verb in the present tense with the meaning of the action in its course, without indicating the limit, border (V imperfectum + Vf):

«Сегодня исполняется 100 лет со дня рождения Астрид Линдгрэн. Эту дату отмечают во всех странах, где дети читали и читают книги великой шведской писательницы, но именно в России о Линдгрэн вспоминают с тем теплом и почти родственной нежностью, какие далеко не всегда достаются и отечественным классикам» (Шеваров, Труд, 2007.11.14)/ "Today marks the 100th anniversary of the birth of Astrid Lindgren. This date is celebrated in all countries where children have read and are reading the books of the great Swedish writer, but it is in Russia that Lindgren is remembered with the warmth and almost kindred tenderness that Russian classics do not always get" (Ševarov, Trud, 2007.11.14).

2) reflexive and non-reflexive verbs in the form of an infinitive denoting the relevance of the action of the participants in the communicative act (Inf + conjunction «и» (“and”) Inf reflexa):

«Так постепенно, шаг за шагом расширять возможности потребителя выбирать поставщика образовательных услуг и увеличивать дробность этого выбора. Именно с литературы логично начать превращение системы образования из тюрьмы в образовательную сеть, охватывающую все общество и позволяющую всем желающим *учить и учиться* в свободном от чиновничьего произвола мире. Автор – заведующий лабораторией Института экономической политики им. Е. Т. Гайдара» (Назаров, *Известия*, 2013.02.20) / “So gradually, step by step, expand the consumer's ability to choose a provider of educational services and increase the fractionality of this choice. It is with literature that it is logical to begin the transformation of the education system from a prison into an educational network covering the entire society and allowing everyone *to teach and study* in a world free from bureaucratic arbitrariness. The author is the head of the laboratory at the Institute for Economic Policy E. T. Gaidar” (Nazarov, *Izvestija*, 2013.02.20).

IV. Subordinating models:

a) noun-adjective agreement (according to O.A. Zaits and T.S. Ostapenko, *attributive tautology*):

1) a cardinal number in the Genitive form and a noun in the Genitive form (Numeralia cardinalia 2 + N2):

«Стоит ли затрачивать такое огромное количество труда во имя *одной* реплики *одного* полудурка» (Токарева, 2005, с. 5) / “Is it worth it to spend such a huge amount of work in the name of *one* replica of *one* half-wit” (Tokareva, 2005, p. 5)!

2) a single-root noun and a participle (N4 + Participium):

«Начинаю осуществлять *планы, запланированные* на этот год, чтобы выйти на новый уровень и увеличить свой доход» (*Pinterest.com*) / “Starting to implement *plans planned* for this year to reach a new level and increase my income” (*Pinterest.com*).

3) a nominative with an adjective (N + Adj), denoting:

– the degree of manifestation of the feature, while the adjective in the preposition (Adj1+N1):

«Крабовые палочки Санта Бремор «Французский краб» – *вкуснейшая вкуснятина*» (Отзовик, 2016) / “Crab sticks Santa Bremor “French Crab” - *delicious yummy*” (Otzovik, 2016).

– the intensification of a typical feature if the adjective follows the noun:

«Горе горькое по свету шлялося и на нас невзначай набрело» (Некрасов, 1981, с. 112) / "Bitter grief wandered around the world and accidentally came upon us" (Nekrasov, 1981, p. 112).

It should be noted that according to the correct remark of O.A. Zaitz, «the property of a thing limits the totality of knowledge of this thing» (Зайц/ Zayts, 2001, p. 78);

b) *government*:

1) the conjugated form of the verb and the identical infinitive (Vf + Inf):

«Придут жесткие, ориентированные на успех образовательные системы из-за рубежа. На этом министр свое выступление завершил, напомнив, что наиболее перспективны сегодня вузы, которые *учат учиться*, подготавливая человека к тому, что ему будет необходимо через пять-семь лет «обновлять» свои навыки. Так что, судя по всему, без русского MBA нам не обойтись» (Попова, *РБК Daily*, 2004.08.31) / "Rigid, success-oriented educational systems will come from abroad. On this, the minister concluded his speech, recalling that the most promising today are universities that *teach* how to *study*, preparing a person for the fact that he will need to "update" his skills in five to seven years. So, apparently, we cannot do without a Russian MBA" (Popova, *RBK Daily*, 2004.08.31).

2) the conjugated form of the verb and the noun in the Prepositional case (Vf + N6):

«Климов оглядел тарелки и оценил ситуацию: перед ним *на столе стоял* его дневной рацион» (Токарева, 2005, с. 4) / "Klimov looked at the plates and assessed the situation: in front of him on the *table was* his daily ration" (Tokareva, 2005, p. 4).

3) a) a noun in the Nominative case and a noun in the Accusative case (N1 + N4):

«...в *столовую* вошли его соседи по *столу*» (Токарева, 2005, с. 2) / "... his *table* neighbors entered the *dining room*" (Tokareva, 2005, p. 2).

b) an adjective + a noun in the Instrumental form case (Nomen adiectivum + N5):

«Лена была *молодая*, но не первой, а, пожалуй, второй *молодостью*, когда все, что должно было расцвести, – расцвело, а кое-что даже чуть-чуть повяло» (*idem*, с. 6) / "Lena was *young*, but not the first, but, perhaps, the second *youth*, when everything that should have blossomed blossomed, and something even withered a little" (*idem*, p. 6).

4) the indefinite form of the verb and the verb in the past tense with the meaning of a single action (V inf + Vf):

«Лена была молодая, но не первой, а, пожалуй, второй молодостью, когда все, что должно было *расцвести*, – *расцвело*, а кое-что даже чуть-чуть повяло» (*ibidem*)/"Lena was young, but not the first, but, perhaps, the second youth, when everything that should *have blossomed blossomed*, and something even withered a little" (*ibidem*).

- 5) the conjugated form of the verb and the noun in the Genitive case (Vf + N2):
– the Genitive case with a preposition with the meaning of cause:

«Филиппинский остров Минданао продолжает *сотрясаться* от мощного землетрясения» (*Newsru.com*, 2019.10.31)/"The Philippine Island of Mindanao continues to *shake* from a powerful *earthquake*" (*Newsru.com*, 2019.10.31).

- the Genitive case with the meaning of the object with a verb with negation:

«До той поры ни разу *не писал писем* на высочайшее имя, инстинктивно дистанцируясь от власти. Письмо сработало. Оно послужило как бы ледоколом, за которым можно было поставить вопрос о музее и о последующих публикациях Пастернака, что я и сделал» (Соломонова, *Труд*, 2001.02.10)/"Until that time, he had never *written letters* addressed to the highest name, instinctively distancing himself from power. The letter worked. It served as an icebreaker, behind which it was possible to raise the issue of the museum and Pasternak's subsequent publications, which I did" (Solomonova, *Trud*, 2001.02.10).

- 6) the conjugated form of the verb and the noun in the Dative case (Vf + N3):
– the Dative case with the meaning of an indirect object:

«Я в свою очередь *переадресую* раскраску нужному адресату» (*Про Деменция*, 2020)/"I, in my turn, *will forward* the coloring to the right *addressee*" (*Pro Dementia*, 2020).

- 7) the conjugated form of the verb and the noun in the Accusative case (Vf + N4):

- the Accusative case with the meaning of a direct object:

«Разогрейте духовку на 15–20 минут при 180 и *испеките печенье*. Остудите» (Добровольская, 2020. 04.16)/"Preheat the oven for 15-20 minutes at 180 and *bake cookies*. Cool down" (Dobrovol'skaja, 2020. 04.16).

- the Accusative case with the preposition «in» with the meaning of an indirect object:

«Но Мизгирева сейчас в СИЗО, а остальные боятся и слова сказать. Оно и понятно: сейчас эти зверята *играют в игру* «стояла рядом». Каждая пытается выгородить себя: не била, только смотрела. Это другие наносили удары бутылкой, прыгали ногами на живот и ломали пальцы...» (Дем-

ченко, *Комсомольская правда*, 2013.09.30) / "But Mizgireva is now in a pre-trial detention center, and the rest are afraid to say a word. It is understandable: now these animals *are playing the game* "standing nearby". Each is trying to shield herself: she didn't beat, she just watched. It was others who struck with a bottle, jumped on their stomachs and broke their fingers..." (Demčenko, *Komsomol'skaja pravda*, 2013.09.30).

8) the conjugated form of the verb and the noun in the Instrumental form (Vf + N5):

- the instrumental case with the meaning of an instrument of action:

«Восстановительными работами вынуждены заниматься художники Челябинска: красочное граффити на стене жилого дома 161 по улице Труда неизвестные ночью *закрасили серой краской*» (Добрынина, *Российская газета*, 2019.11.17) / "Artists of Chelyabinsk are forced to do restoration work: colorful graffiti on the wall of a residential building 161 on Truda Street was *painted over with gray paint* by unknown people at night" (Dobrynina, *Rossijskaja gazeta*, 2019.11.17).

- the instrumental case with the meaning of the mode, way of the action:

«Предприниматели *любят* свой бизнес родительской *любовью*» (Щербина, *TASS Nauka*) / "Entrepreneurs *love* their business with parental *love*" (Šerbina, *TASS Nauka*).

«...дело просто, ясно и, грубо говоря, ведь вот в чем: ты вошла в исключительно близкие отношения, в те отношения, в которые входят только с людьми, которых *любят любовью*, в те отношения, которые никогда не бывают неподвижны, а всегда идут вперед, усиливаясь и всё более и более сближая, и приводят к законному или незаконному браку с человеком, презираемым и ненавидимым даже всеми твоими самыми близкими родными, с человеком с не совсем хорошим прошедшим, человеком, не имеющим тех главных свойств мужества, которые вызывают настоящую любовь женщины, и с человеком женатым» (Толстой, 1955, т. 67, с. 216) / "... the thing is simple, clear and, roughly speaking, this is what: you entered into exceptionally close relationships, those relationships that enter only with people who are *loved with love*, those relationships that are never immobile, but always go forward, intensifying and drawing closer and closer, and lead to legal or illegal marriage with a person despised and hated even by all your closest relatives, with a person with a not very good past, a person who does not have those main qualities of courage that cause true love of a woman, and with a married man" (Tolstoj, 1955, vol. 67, p. 216).

9) the conjugated form of the verb and the noun in the Prepositional case (Vf + N6):

- the Prepositional case with the meaning of the locality of the action (with the preposition "in" («в»)):

«В беседке садовой не только беседуют, но и собираются для чаепитий, играют в игры настольные, любят природу, читают книги, становится любимым местом для отдыха всей семьи, мечтают и просто отдыхают, а самое главное, отлично защитят от палящего солнца или непогоды, они станут излюбленным местом отдыха в жаркие или дождливые дни» (*Садовые беседки*, 2021.01.2) / "In the garden gazebo, they not only talk, but also gather for tea parties, play board games, admire nature, read books, become a favorite place for the whole family to relax, dream and just relax, and most importantly, they will perfectly protect from the scorching sun or bad weather, they become a favorite place to relax on hot or rainy days" (*Sadovye besedki*, 2021.01.2).

- the Prepositional case with the meaning of the instrument of the action:

«Женщины, которые качаются на качелях, провоцируют мужчин на то, чтобы их сексуально домогаться», - пишет ежедневная газета Саудовской Аравии «Аль Сада» (Радулова, *Огонек*, 2014, с. 52) / "Women who swing on swings provoke men to sexually harass them," writes the Saudi Arabian daily "Al Sada" (Radulova, *Ogonek*, 2014, p. 52).

- the Prepositional case with the meaning of the subject of the action:

«В звуке коронавируса звучит многослойная алгоритмическая композиция, которая отражает как спектр вибраций всего белка в звуке, так и ритмические элементы, а также последовательность и складывание аминокислот в виде переплетенных мелодий» (АиФ, 2020.04.06) / "In the sound of the coronavirus, a multi-layered algorithmic composition sounds, which reflects both the spectrum of vibrations of the entire protein in the sound, as well as rhythmic elements, as well as the sequence and folding of amino acids in the form of intertwined melodies" (AIF, 2020.04.06).

10) a short participle and a noun in the Instrumental case with the meaning of a single-root instrument of the action (Participium + N5):

«Теракт в Волгограде: мать успела накрыть ребенка своим телом и была разорвана взрывом» (Православие.ru, 2013.12.29) / "Terrorist attack in Volgograd: the mother managed to cover the child with her body and was torn apart by the explosion" (Pravoslavie.ru, 2013.12.29).

11) a noun and a short participle (Participium + N6):

«Самое сильное место рассказа - то, где рассказано, как капитан поднимает дух команды, напоминает им о чести моряков, создает опору для их дрогнувшего духа» (Чуковская, 1957, с. 17) / "The strongest part of the story is that in which it is told how the captain raises the spirit of the team, reminds

them of the honor of the sailors, creates support for their trembling spirit” (Čukovskaja, 1957, p. 17).

12) a noun in the Nominative case and a noun in the Genitive case (N1 + N2):

- the Genitive case with the subject-object meaning with the preposition “after” («после»):

«У одних нервы впадают в раздраженное состояние от всякой безделицы; у других, несмотря на сильнейшее впечатление, не выходят из нормального своего состояния, так что после усталости наступает немедленно *отдых, после отдыха* – бодрость» (Ушинский, 1950, т. I, с. 183) / “At some people, the nerves fall into an irritated state at every trifle; at others, despite the strongest impression, they do not get out of that after fatigue comes immediate *rest, after rest* - cheerfulness” (Ušinskij, 1950, vol. I, p. 183).

- the Genitive case with the preposition “of” («из») with the meaning of the carrier of a «bright» feature that distinguishes the object from the class of homogeneous:

«В 1973 году его играл Олег Табаков. Это был самый обаятельный *подлец из подлецов*. Сегодняшний адвокат Балалайкин в талантливом исполнении Валерия Шальных больше похож на черта, выпрыгнувшего из преисподней. Недаром же он появляется из клубов дыма, извиваясь всем телом, словно удав» (Лебедина, *Труд*, 2001.11.24) / “In 1973, Oleg Tabakov played him. It was the most charming *scoundrel of scoundrels*. Today's lawyer Balalaykin in the talented performance of Valery Shalnykh is more like a devil who has jumped out of the underworld. No wonder he appears from the clouds of smoke, writhing with his whole body, like a boa constrictor” (Lebedina, *Trud*, 2001.11.24).

- the Genitive case with the meaning of the category of possessiveness:

«И его биографией особо не интересовались, знали, что *отец отца*, их дед, расстрелян» (Каледин, *Огонек*, №1, 2013) / “And they were not particularly interested in his biography, they knew that their *father's father*, their grandfather, was shot” (Kaledin, *Ogonek*, N1, 2013).

- the Genitive case with the meaning of the relation of the part to the whole with the preposition “from” («от»):

«У нас была Великая Эпоха (1987). Однако... и с годами это стало ясно, каким-то образом они сумели заронить в его душу все эти пословицы, поговорки, мнения, определения – десятки тысяч осколков информации и с их помощью сделали и его не только *плоть от плоти и кровь от крови* двух российских деревень, Новь да Масловка, но и *дух от духа* их, деревень этих» (Лимонов, 2002, с. 22) / “We Had The Epoch Times (1987). However ... and over the years it became clear, somehow they managed to

plant in his soul all these proverbs, sayings, opinions, definitions - tens of thousands of fragments of information and with their help they made him not only *flesh from flesh* and *blood from blood* of two Russian villages, Nov and Maslovka, but also the spirit from their spirit, these villages" (Limonov, 2002, p. 22).

13) a noun in the Nominative case and a noun in the Dative case (N1 + N3):

- the Dative case with a sense of distinguishing a phenomenon from a number of homogeneous:

«На один из дней рождения красавицы Зоюшки, устроенный Анатолием Григорьевичем в складчину – по принципу: кто что с собой принесет, тот это и будет есть, – его друг-писатель подарил ему собаку. Это была всем *собакам собака*. С первого взгляда она никак не напоминала спаниеля, но зато при ближайшем рассмотрении становилось ясно, что она абсолютно не спаниель, а вялая, меланхолически настроенная дворняга, поминутно справлявшая свои естественные надобности» (Арканов, 1999, с. 22)/"On one of the birthdays of the beautiful Zoyushka, arranged by Anatoly Grigorievich in a pool - according to the principle: whoever brings what with him, he will eat it - his writer friend gave him a dog. It was a *dog* for all *dogs*. At first glance, she did not at all resemble a spaniel, but on closer examination it became clear that she was absolutely not a spaniel, but a lethargic, melancholy-minded mongrel, constantly doing her natural needs" (Arkanov, 1999, p. 22).

- the Dative case with the meaning of comparison using the unit «difference» («рознь»):

«Если провести опрос, знают ли люди, что такое любовь, то большинство, пожалуй, ответит положительно. А вот если попросить дать определение любви, то наверняка выяснится, что каждый понимает по-своему. Отсюда вывод: *любовь любви рознь*» (Гавэр, *Открытый канал*, 2019.03.03)/"If you conduct a survey on whether people know what love is, then the majority, perhaps, will answer in the affirmative. But if you ask for a definition of love, then it will surely turn out that everyone understands in their own way. Hence the conclusion: the *love of love* is different" (Gavèr, *Otkrytyj kanal*, 2019.03.03).

- the Dative case with the meaning of the contact disposition of semantically related components with the preposition "to" («к»):

«Она такая чистенькая, причесанная, *волосок к волоску*» (Королева, 2007, с. 6)/"She is so clean, combed, *hair to hair*" (Koroleva, 2007, p. 6).

14) a noun in the form of the Nominative case and a noun in the form of the Accusative case (N1 + N4):

«Так и теперь, он достал свою книжечку и сообщил майору, что семнадцатого декабря шли заключённые гурьбой по нижнему коридору с обеденной прогулки – и Наделашин *след в след* за ними» (Солженицын, 1991, с. 172) / "So it was now, he took out his little book and informed the major that on the seventeenth of December, the prisoners were walking in a crowd along the lower corridor from their lunch walk - and Nadelashin *followed them*" (Solženicyn, 1991, p. 172).

15) a noun in the Nominative case and a noun in the Instrumental case (N1 + N5):

- the Instrumental case, expressing the subject-object meaning by means of the preposition "with" («с»): moreover, directly according to the proverb:

«Гора с горой не сходится, а человек с человеком...» (Горшенин, *Сибирские огни*, 2013.04.25) / "Mountain does not converge with *mountain*, but man with man..." (Goršenin, *Sibirskie ogni*, 2013.04.25).

- the Instrumental case with the meaning of a successive action with the preposition "after" («за»):

«Они жили в долг, выплачивали за кооперативную квартиру. Юра делал *фильм за фильмом*. Все рисовала Франя. Юра говорил о ней с неугасающим восторгом» (Петрушевская, 2003, с. 40) / "They lived in debt, paid for a cooperative apartment. Yura made *film after film*. Everything was drawn by Franya. Yura spoke of her with unceasing delight" (Petruševskaja, 2003, p. 40).

16) two nouns in the genitive form (N2 + N2):

- the contact government with the particularization seme:

«Преимущества профессионального роста и самореализации *специалистов рабочих специальностей*» (Карташова, *Работа России*, 2020.12.25) / "Benefits of professional growth and self-realization of *blue-collar workers*" (Kartašova, *Rabota Rossii*, 2020.12.25).

- with the value of the absoluteness of implementation of the action (with prepositions "from" and "to" («от» и «до»)):

«Там мы каждый день «Казахстанскую правду» читаем, *от корки до корки*» (Домбровский, 2003, с. 33) / "There we read "Kazakhstan Truth" every day, *from cover to cover*" (Dombrovskij, 2003, p. 33).

17) a noun in the Genitive case with the preposition «from» and a noun in the Dative case with the preposition "to" («к»), denoting the meaning of periodicity (N2 + N3):

«Особую научную и практическую значимость технология педагогического целеполагания определяет выдвинутый автором и последовательно, *от урока к уроку*, из года в год, принцип опоры на личный жизненный опыт учащегося» (Лекции Могилевского ГУ им. А.А.

Кулешова)"/"The special scientific and practical significance of the technology of pedagogical goal-setting is determined by the principle put forward by the author and consistently, from *lesson* to *lesson*, from year to year, the principle of relying on the student's personal life experience" (Lectures of the A.A. Kuleshova State University of Mogilev).

18) a noun in the Genitive case with the preposition «from» and a noun in the Accusative case with the preposition "to" («в») with the meaning of a place or time (N2 + N4):

«Особую научную и практическую значимость технология педагогического целеполагания определяет выдвинутый автором и последовательно, от урока к уроку, *из года в год*, принцип опоры на личный жизненный опыт учащегося» (Там же)"/"The special scientific and practical significance of the technology of pedagogical goal-setting is determined by the principle put forward by the author and consistently, from *lesson* to *lesson*, from *year* to *year*, the principle of relying on the student's personal life experience" (*ibidem*).

«... до сих пор оно переезжает со мной *из страны в страну*, живёт то в Испании, то во Франции» (Спивакова, 2002, с. 257)"/" ... until now it moves with me from *country* to *country*, lives either in Spain or in France" (Spivakova, 2002, p. 257).

19) a noun in the Instrumental case and a noun in the Dative case with the preposition "to" («к») in the meaning of the proximity of the location of phenomena, objects (N5 + N3):

«Самая глубина молитвы заключается в том, чтобы встретить Бога *лицом к лицу* (я говорю сейчас не о зрении глаз, а о встрече в самых тайниках и глубинах нашей души) и с Ним там пребывать» (Сурожский, 2018, с. 70)"/"The very depth of prayer lies in meeting God *face to face* (I am not talking now about the sight of the eyes, but about meeting in the very recesses and depths of our soul) and being there with Him" (Surozhsky, 2018, p. 70).

20) a noun in the Prepositional case with the preposition «in» («в») and a noun in the Genitive case with the meaning «ultimately» or a place (N6 + N2):

«В *конце концов*, разве любовь заключается в том, чтобы лишний раз сделать *ночью это*» (Попов, 2001, с. 18)"/"After all, does love consist in doing this one more time at night" (Popov, 2001, p. 18)?

c) *adjunction*:

1) a verb and a tautological adverb that actualizes the quality of an action, its processuality (Vf + Adv):

«Удаляю дальше файлы. В папке с обложками оказались такие вот картинки, а я уж и позабыла про них... » (Блог, 2012) / "I delete further files. There were such pictures in the folder with covers, but I already forgot about them..." (Blog, 2012).

2) a noun in the form of the Nominative case + preposition + a noun in the form of Instrumental case – mode of expression – non-morphologized (N1 + prep. + N5):

«Привычка осталась от голодного послевоенного детства, от нужды в семье, когда едва сводились концы с концами» (Токарева, 2005, с. 4) / "The habit remained from a hungry post-war childhood, from the need for a family, when barely making ends meet" (Tokareva, 2005, p. 4).

Consequently, on the basis of the syntactic analysis of the tautology, it is possible to construct its structural concept. So, based on the concepts of the core (the core includes prototypical layers with the greatest sensually visual concreteness, the primary most vivid images) and peripheries (more abstract features make up the periphery of the concept), we build a structural concept, in terms of tautology implementation models (Fig. 1), while the most frequent incarnations of redundant doublets will belong to the core, rare «objectifications» will belong to the near periphery, and their even rarest representations – to the far periphery.

Thus, the structural stratification of tautological phrases is a well-developed branching of various models that are united by syntactic relations (attributive, subjective, object, adverbial) and syntactic links (coordination, or agreed predicate, noun-adjective agreement, government, adjunction). This means that the phenomenon under study has firmly entered both scientific and «home» use, and is characterized by the frequency of use. In addition, in some attributive tautologies built according to the syntactic model «N4 + Participium» (1 case), a semantic error is manifested, bordering on a flaw in style. And such structural models with a subordinate connection – government, as: Vf + N3 (1 case) and Vf + N6 (with prepositions «on, in» of a local nature) (1 case) – are also semantically excessive. The remaining examples (52 implementations) describe the tautology with a plus sign.

The given provision brings together the indicated linguistic phenomenon with idioms that have a merged meaning, and therefore there is a danger of some bias; content is multifaceted.

This also means that tautology can be considered as an implicature, a phenomenon of cognitive linguistics – a concept that should be understood as a complex, multidimensional, mental formation that is meaningful only for a certain national cultural space, which is reflected in the collective

consciousness, is assigned to a certain area of reality and expressed in one linguistic form or another. In addition to what has been said, tautology is much more likely to serve native Russian speakers and their everyday life than pleonasm. Accordingly, its fixation and familiarity in the system of symbolic coordinates is enhanced, besides, the evolutionary nature of this type of excess is marked:

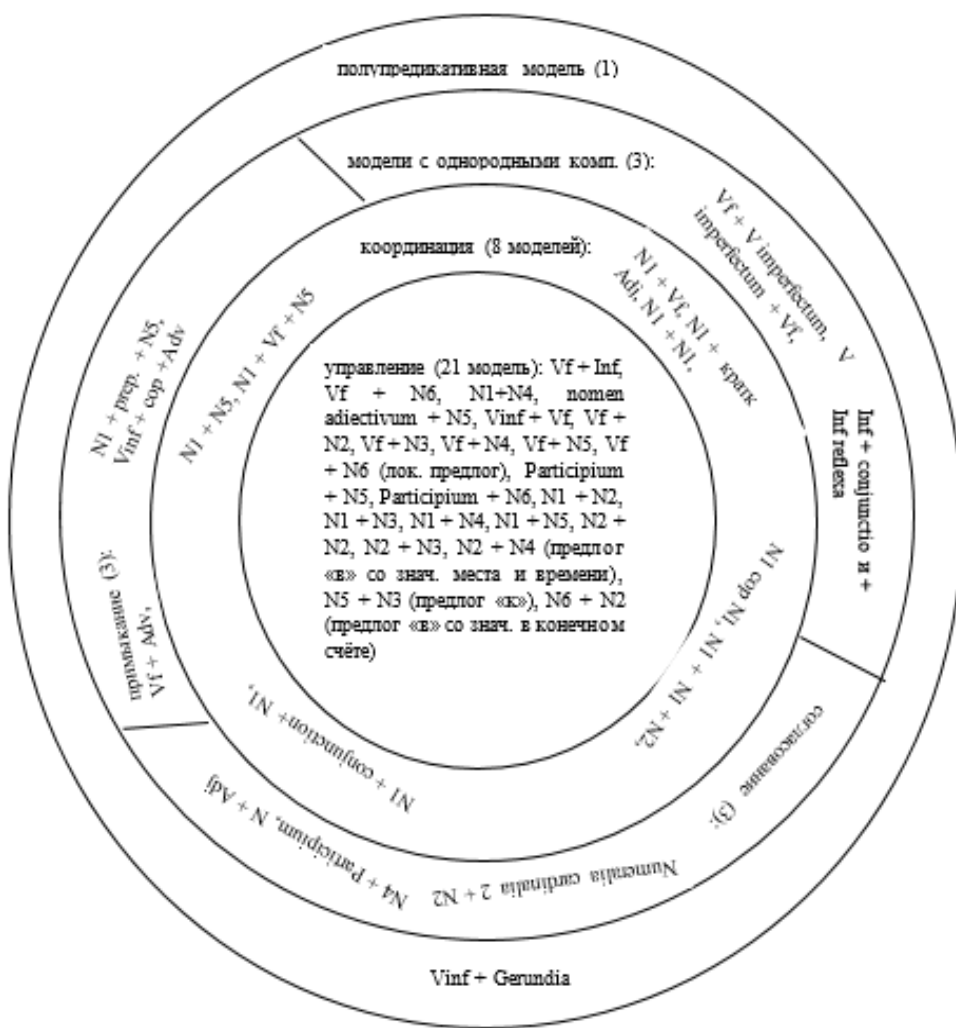


Fig. 1. The Structural Concept «Tautology»

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LIFE IN E. VODOLAZKIN'S NOVEL «LAURUS»

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Abstract

In the article, we aim to describe, from a cognitive perspective, the tautological and pleonastic units of the Russian language, taken as a metalinguistic phenomenon. The corpus of the research is constituted by the artistic discourse, investigated at the phonemic, morphemic, lexical and syntactic levels.

Keywords: *tautology, life, cognitive linguistics, implicature, pragmatics, artistic discourse*

Rezumat

În articol, ne propunem să descriem, din perspectivă cognitivă, unitățile tautologice și pleonastice ale limbii ruse, luate drept fenomen metalingvistic. Corpusul cercetării este constituit de discursul artistic, investigat la nivelurile fonemic, morfemic, lexical și sintactic.

Cuvinte cheie: *tautologie, viața, lingvistica cognitivă, implicatură, pragmatic, discurs artistic*

This study is devoted to the analysis of tautology from the point of view of cognitive semantics and linguistic pragmatics: the analytical and synthetic description of the given type of redundancy in artistic discourse is recognized. This position leads to saving energy, speech resources due to the constriction of the bilaterality of linguistic signs: the signifier and the signified, which, as you know, are fixed in the minds of native speakers in the form of concepts and sensory images of a sign, meaningful form. Only such a solidity of the two aspects of the sign satisfies the social needs of the linguistic personality of a certain national cultural topos (Гавэр/Gavèr, 2011, pp. 72-73). Consequently, the categorial-conceptual apparatus of cognitive linguistics and pragmatics contributes to the implementation of the semiotic process in the field of tautological and pleonastic expressions, which once again confirms the ability of tautology and pleonasm to desemantization, incomplete meaninglessness, followed by grammatization: translation abnormality, illogicality of redundant statements in the sphere of designatum (concept denotatum) as a result of specific operations on knowledge (Баранов, Добровольский/Baranov, Dobrovolsky, 1997, p. 18). The very nature of the text contributes to the above circumstance. The appeal to artistic discourse is aimed at isolating such a functional-linguistic unity, in which they find their effective embodiment, the objectification of the possibilities of lan-

guage, the functional-communicative potential of some of its phenomena. The starting point is the following: the language system, as a rule, is the object of abstract thought; its implementation is not implied. It is in the text that the language acquires syntagmatic competence. Everything that is linguistic really exists in textual conditions and performs the function of an instrument of consciousness, a mental configuration of participants in communication. Thus, the postulate of text linguistics lies in the exteriorization and apology of the communicative essence of the language, which is achieved through observation and study of both the individual properties of its units, forms, structures, and their cohesion (Белунова/Belunova, 1988, p. 67).

So, the relevance of this study lies in the need for a comprehensive coverage of this problem in artistic discourse, because only with this approach the author's mental and psycho-emotional processes embedded in his narrative fully are deciphered, read.

The purpose of the work is a comprehensive study of tautological formations, based on language strata: phonemic, morphemic, lexical and syntactic, explicating the dialectic of death in E. Vodolazkin's novel «Laurus».

Let's examine the functioning of life on the basis of tautology in the novel.

Life, smoothly following death and vice versa, is ascertained by the following signs of the activity, functioning of the body: «Всякий орган продуман до мелочей. Сердце, например, питает все тело кровью, и в нем, как говорят, сосредоточены наши чувства, вот почему оно надежно защищено ребрами... Но есть еще внутреннее ухо, которого не видно. Оно ведет звуки от внешнего уха к мозгу, и мозг превращает звуки в речь. К мозгу идут жилы и от глаз, и опять-таки мозг превращает буквы в слова... Ум – очи души. Когда эти очи повреждаются, душа становится слепая» (Водолазкин/Vodolazkin, 2012, p. 16). Here we note a propositional tautology that subordinates the entire artistic discourse to one thought: the statics and dynamics of the human structure, the world order with an anthropocentric bias. Since life forms its own microtext, it is important to note that in this case there is no danger in moving towards the goal of losing this goal itself behind an infinite number of its manifestations; there is an absolute absorption of matter, a transformation into another text that causes emergence, or the property of a brief ancient definition: the whole is greater than the sum of its parts (Бурцева/Burtseva, 1997, p. 54). In addition, the evidence of semantic redundancy is the anaphora «it, he, his». Accordingly, in a broad interpretation, each sentence is based on the antecedent (the previous unit of the statement, with which the subsequent unit corresponds, explaining the components located in the first part). Accordingly, in a broad interpretation, each sentence is based on the antecedent

(the previous unit of the statement, with which the subsequent unit corresponds, explaining the components located in the first part).

Thus, life on the basis of tautology is a sign that is able to «catch the statement for the world». A sign is not just a label of a referent. The sign represents it as text (Бразговская/Brazgovskaya, 2019, p. 37).

Sins are an integral element of life as a visualization of experience: «Произнеся молитвы, старец достал из подрясника маленькую – в осьмушку – тетрадь, озаглавленную «Грехи средней тяжести, присущие мирянам и духовным». Мелкие грехи в тетрадь не попадали, поскольку не считались достойными произнесения вслух. (Кайтесь в них про себя, учил он паству, и не морочьте мне этим голову. За такой дребеденью вы можете не дойти до главного!) Тяжких же грехов старец не записывал, опасаясь их увековечения. Он просил сообщать их ему на ухо, и в этом ухе погробал навеки» (Водолазкин/Vodolazkin, 2012, p. 23). Differentiation is ignored with the help of a copy of the polyptoton «sins , ear/in the ear»; the world is indecomposable, not amenable to decomposition. As a result, an abstract resultant, invariant arises (permanent components of the external predicate «Thanatos and Eros», leading to an unchanging, «stable» existence, since sins are a mediator between life and «spiritual burnout», death, – through violation of dominant moral and ethical rules). It must be emphasized that the pronunciation of sins is an «animated» word, which is the opposition to silence.

Love and fear are recognized in the work as qualifiers for the manifestation of activity, energy: «У Арсения началась другая жизнь – полная любви и страха. Любви к Устину и страха, что она исчезнет так же внезапно, как пришла. Он не знал, чего именно боялся – урагана ли, молнии, пожара или недоброго взгляда. Может быть, всего вместе. Устина не отделялась от его любви к ней. Устина была любовью, а любовь – Устиной. Он нес ее, будто свечу в темном лесу. Он страшился того, что тысячи жадных ночных существ слетятся на это пламя и погасят его своими крыльями» (Водолазкин/Vodolazkin, 2012, p. 32). Parceling of the given complex communication «У Арсения началась другая жизнь – полная любви и страха. Любви к Устину и страха, что она исчезнет так же внезапно, как пришла» and chiasm (arrangement of parts of two parallel members in a reverse order) «Устина была любовью, а любовь – Устиной». This type of parallelism is structured as follows: root homeology «устин и люб»; lexical proximity; semantics – homogeneity, identification of love and Ustina; structural feature: *coordination*, its model – N1+ cop+ N5.

Sensorics (in physiology, the function of the nervous system, which consists in the perception of external stimuli), as well as movement, animation, caused by the actions of living beings, also indicate life: «Устина опять легла. И Арсений опять ее гладил. Она почувствовала возобнов-

ление схваток. Ее охватила **боль**. То, что она чувствовала, сначала было *болью в животе*, потом это распространилось на все тело. Ей казалось, что *боль всех окрестных хуторов* собралась в одной точке и вошла в ее тело. Потому что ее, *Устины, грехи* превышали собой *грехи* всей той округи, и за это надо же было когда-нибудь ответить. И *Устина закричала*. И этот крик был рычанием. Он испугал *Арсения*, и *Арсений* вцепился ей в запястье. Он испугал саму *Устину*, но она уже не могла не кричать. Продолжая лежать на боку, *она отвела ногу*, и *Арсений* стал ее ногу *придерживать*. Эта нога *сгибалась и распрямлялась*, она казалась *отдельным злым существом, не желавшим иметь ничего общего с неподвижной Устиной*. *Арсений* держал ногу двумя руками, но все равно не мог удержать. *Устина* резко повернулась, и в полоске упавшего света он увидел, как на внутренней стороне бедра блестит кал. *Устина* продолжала кричать. *Арсений* не мог понять, движется ли младенец. Чувствуя под пальцами волосы ее лона, он вспоминал другие прикосновения и молил Бога *передать Устинину боль ему, передать хотя бы половину боли*. В минуты же своего просветления *Устина* *благодарила Бога за то, что ей дано мучиться за себя и за Арсения, так велика была ее любовь к нему*. *Арсений* скорее нащупал, чем увидел, как в лоне *Устины* *показалась голова младенца*. На ощупь *голова* была огромной, и *Арсений* в отчаянии подумал, что она не сможет выйти. *Голова* не выходила. Раз за разом появлялась было макушка, но потом вновь исчезала. *Арсений* попробовал подвести под нее *пальцы*, но *пальцы* не проходили. Ему даже показалось, что, пытаясь вытащить *голову*, он затолкнул ее еще глубже. Его бросило в жар. *Жар был нестерпимым*, и он, распрямившись, одним рывком сбросил с себя рубашку. *Головы* младенца по-прежнему не было видно. *Крики Устины* стали тише, но страшнее, потому что утратили силу не оттого, что ей стало легче...» (Водолазкин/Vodolazkin, 2012, p. 41).

This text is a layering of dictum (expressions) containing Ustina's pain, her difficult situation, into a vicious circle (ring) of gradational properties, a sequence of statements ordered by the author; the syntagmatic aspect of the structure of the whole reveals the succession and continuous direction of the continuum along the time axis, that is, from the absolute beginning to the absolute end of the text. The linear length of the chain of locution (sentences) is superimposed with intonation-communicative, pragmatic and emotive characteristics, which are consistent with the whole as its components. Moreover, Ustina's cries, or «an involuntary and strong expression of feelings» (Ожегов/Ozhegov, 1990, p. 307), are the personification of life, action (in the broadest sense) and at the same time an antonym to death, inaction and silence.

Then life again merges with death, as a result of which an immortal, new beginning is born: «Если ты действительно умерла, сказал Арсений Ус-

тине, – я должен сохранить твоё тело. Я ожидал, что оно тебе понадобится в ближайшей перспективе, но раз это не так, приложим все усилия, чтобы сохранить его для грядущего *всеобщего воскресения*» (Водолазкин/Vodolazkin, 2012, p. 46). «Не буду тебя жалеть: *ты виноват* в её смерти телесной. *Ты виноват* также в том, что может погибнуть её душа. Я должен был бы сказать, что за гробом спасти её *душу* уже поздно, но знаешь, – не скажу» (Водолазкин/ Vodolazkin, 2012, pp. 49–50) (implementation of a propositional tautology with elements of a verbatim repetition). «Глаголю вам: не рыдайте мене, яко днесь узрю лице Господа моего. Глаголю же и Ти, Господи: в руке Твои предаю *дух* мой, Ты же мя помилуй и *живот вечный* даруй ми. Аминь» (Водолазкин/ Vodolazkin, 2012, pp. 50–51) (usage of a semantic tautology).

Thus, life and death are one, they represent the cyclicity of the universe, which is very well described, verbalized by tautology. In addition, it is not random words that are duplicated, but lexical units that are «precedent» for a given text. Semantic redundancy fixes attention on the meaning of what is being read. Here the phenomenon of consciousness is noted, namely the dialogue of the consciousnesses of the author and the reader (artistic communication), which, in turn, forms a certain super-sense of discourse (Парахонько/Parakhonko, 2020, p. 270).

The factual material also demonstrates that tautology is predominantly a type of foregrounding in artistic discourse: «a specific organization of the context that analyzes the text as a multicomponent conglomerate of statements and emotiveness, as a complex concrete-figurative entity» (Арнольд/Arnold, 1999, p. 224). This circumstance also gives us the right to speak about the features of E. Vodolazkin's style: the weaving of words, which returns tautological formations to a multicomponent, complex embodiment, stylistic and pragmatic sign as the highest example of bookishness. Consequently, tautologies in artistic discourse are always implicit and carry a semantic load.

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LA VERTU ET L'ANTI-VERTU
DANS LA NOUVELLE « LÉGENDE POLDÈVE » DE MARCEL AYMÉ /
VIRTUE AND ANTI-VIRTUE
IN MARCEL AYMÉ'S "POLDÈVE LEGEND"

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Abstract

Traditional conceptions of virtue are often centered on traits of religious obedience, bigotry and charitable gestures. These characteristics are encouraged and are generally seen positively, being keenly opposed to all that diverges from this quite rigid moral model. In one of his fantasy stories, "Légende Poldève", Marcel Aymé makes a parallel between two categorically contrary characters: one totally correct and irreproachable, and the other - a thorough scoundrel and an incorrigible sinner. The author creates a prototype of incarnated virtue, and in order to make it even more convincing, opposes to it an anti-virtue alternative model. Their antagonism that results in a paradoxical denouement, ridicules hypocritical conceptions of virtue and satires exaggerated demonstrations of it.

Keywords: *vertu, anti-vertu, morals, paradox, concept*

Rezumat

Concepțiile tradiționale despre virtute sunt adesea centrate pe noțiunea de supunere religioasă, bigotism și gesturi caritabile. Aceste caracteristici sunt încurajate și, în general, văzute pozitiv, fiind puternic opuse la tot ceea ce se abate de la acest model moral destul de rigid. Într-una dintre poveștile sale fantastice, „Légende Poldève”, Marcel Aymé face o paralelă între două personaje categoric contrare: unul total corect și ireproșabil, iar celălalt - un ticălos temeinic și un păcătos incorigibil. Autorul creează un prototip al virtuții încarnate și, pentru a-l face și mai convingător, îi opune un model alternativ, cel al anti-virtuții. Antagonismul lor, care are ca rezultat un deznodământ paradoxal, ridiculizează concepțiile ipocrite despre virtute și satirizează demonstrații exagerate ale acesteia.

Cuvinte-cheie: *virtute, antivirtute, morală, paradox, concept*

Parler de la vertu au superlatif apparaît comme justifié et légitime depuis plusieurs millénaires. Le sens commun nous prescrit un idéal de personnalité encadré par la correctitude et l'excellence morales. Des termes du vocabulaire évaluatif tels que « généreux », « courageux », « honnête » etc., accom-

pagnent implicitement toute notre pensée ou action, en marquant cette référence absolue vers laquelle on devrait tous converger.

Mettre en question l'autorité de la vertu est toujours une aventure impliquant des risques plus ou moins imminents et amples selon l'époque. Les raisons se trouvant aux origines d'une telle entreprise renvoient soit à un défi ironique aux clichés sociaux embarrassants, soit à une protestation audacieuse contre l'ordre des choses aveuglément approuvé par la communauté. Tous les deux traits se retrouvent par excellence dans la nouvelle « Légende Poldève » de Marcel Aymé, qui pastiche avec humour les contes populaires et les mythes bibliques, les textes fantastiques et ceux philosophiques pour présenter les extrêmes paradoxales des vies d'une vieille fille bigotte Marichella Bourboïé et de son neveu Bobislas, bandit et voyou sans scrupules.

Marcel Aymé, né en 1902 et mort en 1967, a été écrivain, dramaturge, essayiste et nouvelliste français qui a fourni dans ses œuvres un tableau authentique de la société française d'entre et d'après guerre, en mettant des accents ingénieux sur les vertus et les vices humains, afin d'indiquer à la relativité de certaines conventions et institutions sociales. Le mélange systématique du merveilleux au quotidien qui caractérise plusieurs des écrits d'Aymé, offre plus d'espace à ses interrogations de la réalité et rend plus persuasif l'appel conspirateur contenu dans son propos. L'exploitation de l'affabulation permet d'amplifier l'expansion du ton satirique de certains questionnements audacieux qui se contiennent dans les écrits d'Aymé.

La « Légende Poldève », publiée pour la première fois en 1942 dans le journal « Je suis partout », fait partie du recueil de nouvelles « Le Passe-Muraille », paru en 1943. Ayant annoncé son œuvre comme légende, Aymé y joue avec l'espace, le temps, les personnages de façon à créer une réalité détachée de quelque ancrage défini, pour modeler en toute liberté des scènes parfois surréalistes menant à des conclusions alternatives.

La demoiselle Marichella Bourboïé, dévote scrupuleuse, a élevé avec générosité son neveu orphelin Bobislas qui, ayant grandi, s'est révélé voleur, ivrogne et violeur. Une fois que la guerre avec le pays voisin a éclaté, Bobislas a été recruté parmi les soldats et envoyé au front. Entre temps, Mlle Bourboïé est morte, ayant été atteinte d'une grippe. Étant arrivée au Paradis qu'elle a bien mérité, la bigote a dû faire la queue en attendant son tour, car les soldats morts à la guerre passaient les premiers, la gloire du Paradis leur était offerte d'office. L'affreux et le cynique Bobislas se trouvait parmi ces soldats. C'est lui qui a fait entrer sa tante au Paradis, en la montant sur son cheval et en la faisant passer pour la « catin du régiment ».

Une sensation d'embarras et de perplexité s'impose après cette histoire trop incorrecte et paradoxale. Les prescriptions traditionnelles dogmatiques et univoques au sujet du salut des âmes vertueuses, ont échoué de la manière

re la plus révoltante dans le cas de M^{lle} Bourboïé et ont odieusement avantagé l'affreux pécheur Bobislas. La guerre, en tant que mécanisme de défense des intérêts des grands de ce monde, a tout bouleversé, jusqu'au fonctionnement des prescriptions religieuses et des règles célestes.

Même si la Poldavie ou Poldévie est un pays semi-imaginaire (Audin, p. 5), les canons éthiques y sont les plus traditionnels. Initialement le cadre normatif de référence est marqué par la confrontation critique entre les deux personnages situés aux deux extrémités morales opposées de la matrice narrative du récit: la figure nettement vertueuse de la vieille fille pieuse et le voyou Bobislas en tant que créature incarnant les vices les plus bas (M. Aymé, *Légende Poldève*, p. 162).

Les vertus de la demoiselle sont clairement identifiables et minutieusement énumérées: elle s'était acquis une grande réputation de piété et de virginité, elle entendait au moins une messe par jour, communiait deux fois par semaine, brodait des nappes d'autel, distribuait des aumônes aux pauvres (*idem*, pp. 158-159). Ces actions concrètes et systématiques découlant d'un savoir faire religieux indubitable viennent tracer une image des plus banales de la vertu assimilée trop souvent à la piété.

Cherchant à peindre la vie telle qu'elle est et déclarant que ses écrits sont d'une neutralité morale complaisante (Виндт/Vindt, p. 7), M. Aymé opère délibérément avec des formules banales pour présenter la vertu telle qu'elle sort du moule de l'opinion commune et telle qu'on l'accepte sans objections. On part ainsi d'un modèle d'inspiration classique aristotélicienne, défini par une très grande cohérence inter-situationnelle: pendant cinq ans, Mlle Bourboïé voulut croire qu'il s'amenderait un jour et lui prodigua inlassablement les bons conseils et les pieuses exhortations... (M. Aymé, *Légende Poldève*, p. 160). L'idée de renforcement mutuel des vertus est également présente: la piété nourrit la tendresse, la tendresse fortifie la patience, la patience soutient le courage etc.

Ce modèle se traduit aussi par une série de manifestations empiriques extérieures, dont l'importance est parfois hyperbolisée. Ces gestes et actions méthodiques, rituelles, de routine ont une très grande importance tant pour l'opinion publique que pour la complaisance de l'héroïne. De pareils stéréotypes évoqués, qui donnent une impression en quelque sorte superficielle des mérites de M^{lle} Bourboïé, sont les faits qu'elle porte le noir en toutes saisons, qu'elle ne parle aux hommes que dans les cas d'extrême nécessité et toujours les yeux baissés, qu'elle ignore toute pensée de luxure etc. Ces traits, sans doute plus formels, ne peuvent pas servir de critères d'évaluation de la perfection morale d'une personne. Mais ils constituent des attributs importants dans la structure spécifique du concept de vertu tel que Marcel Aymé le résume explicitement au tout début de sa nouvelle: la couleur noire des habits et le silence de l'existence de l'héroïne, sa vie pleine de douceur et

de lumière, sont des caractéristiques du côté figuratif du concept générique de vertu qu'on esquisse. Les nombreux devoirs religieux rigoureusement accomplis, la virginité, la simplicité, la patience, le soin etc. sont des traits dont est structuré le côté notionnel du même concept. Le côté valeur est retrouvé dans la modalité traditionnelle de perception de l'importance de la vertu: la primordialité inconditionnelle que la vertu a dans la vie et dans la conscience individuelle de M^{lle} Bourboë et l'approbation totale collective de cette position par les bonnes gens de la ville :

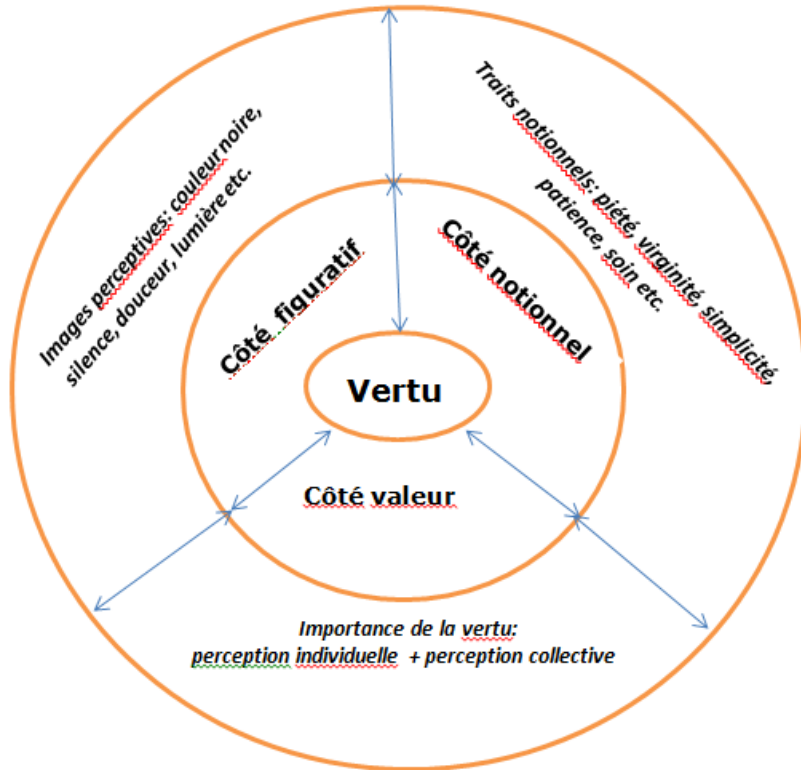


Schéma I: Structure du concept de vertu selon les critères énoncés par T. Solonchak et S. Pesina (Solonchak et al., pp. 352-358)

Le tableau bien ordinaire de la vertu de la vieille fille pieuse n'aurait pas paru si convaincant et impressionnant, s'il n'y avait pas eu cette antinomie tranchante avec la figure de son neveu désespérément perdu dans le péché et ouvertement adonné aux vices les plus honteux. Bobislas est présenté comme l'incarnation des défauts humains les plus condamnables et incompatibles avec la vertu. Son caractère ainsi que ses actions sont composés de traits clairement contrastant avec les attributs de l'excellence morale de sa tante, dont il est l'antipode. Il exprime ainsi, directement et avant autre chose, tout ce qui compose l'anti-vertu.

L'actualisation d'un concept abstrait, étendu et polyvalent, comme celui de vertu est rendue plus éloquente et persuasive à l'aide des séries de parallèles antithétiques se trouvant dans un désaccord évident et continu, qui s'enchaînent tout au long de la nouvelle.

Ainsi la piété zélée et la dévotion religieuse sans marges de la vieille fille M^{lle} Bourboïé apparaît comme plus méritoire encore en opposition aux infamies de Bobislas qui fume, boit, viole des filles et des femmes et vole de l'argent. Celle qui vit dans l'amour et dans la crainte du saint nom de Dieu et qui brûle de gros cierges à l'église est sans doute digne du bonheur du Paradis, à la différence de celui qui blasphème, fait des injures et outrage avec insolence les autres. À l'origine de la dépravation du neveu orphelin de M^{lle} Bourboïé se trouve son année de philosophie au lycée de l'État. Sous la direction de maîtres athées il a commencé à se pervertir – idée sans doute naïve et trop plate que l'auteur a repris, pas sans une certaine note d'ironie, des prédications des bigots austères et rigides. Plus on est loin de la religion et de l'église, plus on est susceptible de se pervertir et de s'éloigner de tout ce qui fait la vertu.

Sur le plan perceptif, la couleur noire définit le chromatisme de la nouvelle et du contraste axiologique sur lequel est construit le récit. Le noir des habits de la vieille fille symbolisant la sobriété, le sacrifice, le renoncement aux plaisirs futiles, s'interpelle avec la noirceur intérieure de son neveu corrompu, qui dévoile le noir de son âme par ses vilaines actions. Le noir qui n'est qu'à l'extérieur constitue une membrane protectrice de l'esprit pur se trouvant au noyau et s'associe dans ce cas à la vertu. Tandis que le noir interne c'est de l'obscurité et de l'insensibilité, du mal dans son essence: c'est de la vertu à l'envers, de l'anti-vertu. Le jeu des contrastes est bien simple et ne consiste qu'en tourner à l'envers la même idée, faire sortir à la surface ce qui était caché en profondeur, ou bien, enterrer ce qui s'étalait aux yeux du monde.

Une autre dichotomie marquant les deux extrémités entre lesquelles les caractéristiques de la vertu peuvent être définies, est l'opposition virginité – concupiscence. La chasteté est très souvent identifiée à la vertu, surtout celle féminine, dans les définitions classiques du terme. Le *Dictionnaire Le Petit Robert*, par exemple, présente cette acception de l'unité « vertu » comme vieillie ou plaisante. Chez Aymé, la vieille fille, un peu grotesque dans sa dévotion, cite sa virginité parmi les principaux arguments justifiant son droit au Paradis, en rencontrant un archange aux cieux. Toute faute liée à la sensualité est condamnable selon les canons traditionnels de la vertu, ce qui explique l'indignation de M^{lle} Bourboïé quand elle reconnaît devant les Portes du Ciel un capitaine coupable d'avoir eu une maîtresse, et un jeune sous-lieutenant joli comme une fille et suspect, car il se plaisait dans la compagnie de beaux garçons comme lui. Ayant pendant toute sa vie ignoré les mauvaises pensées qui induisent au péché de luxure, l'héroïne est en dissonance

complète avec son neveu, débauché cynique sans honneur, ni pudeur, dont la mauvaise conduite, les orgies et la déchéance ne connaissent pas d'égal.

La réputation, en tant qu'indicateur de conformité d'une personne aux standards communément bien vus, vient confirmer cet antagonisme conflictuel des deux caractères représentatifs. La vieille demoiselle jouit du respect et de l'approbation générale de toutes les bonnes gens de sa ville. Elle s'est acquise une grande réputation de piété et virginité, elle passait pour « la fille sainte » et au moment de sa mort personne ne doutait qu'elle « soupe le soir avec les anges du Paradis » (M. Aymé, *Légende Poldève*, p. 163). La considération et l'estime qu'on avait pour elle, l'ont gardée de tout reproche ou condamnation qui aient pu résulter de son rapport direct au misérable Bobislas.

Celui-ci, par contre, est blâmé et critiqué par tout le monde. La communauté est révoltée par ses méfaits: il n'était bruit que de sa mauvaise conduite, de ses orgies, de ses querelles, des jeunes filles et des épouses qu'il condamnait à la honte et au déshonneur... (*idem*, p. 160). On le désapprouvait, on le fuyait, on avait peur de lui, on se plaignait à M^{lle} Bourboié, mais on n'entreprenait rien. C'est étonnant que la révolte et l'indignation collectives soient impuissantes et ne se traduisent en aucune action concrète. On voit, donc, que l'opinion publique ne change rien en essence, et que l'importance qu'elle a dans l'édification et dans la célébration de la vertu, est totalement effacée par l'impertinence et l'impunité de l'anti-vertu.

Or, on a affaire à des personnages catégoriques: l'un explicitement bon et correct, trop attaché aux pratiques religieuses, l'autre clairement univoque dans son égarement moral et dans son inconduite. L'incompatibilité des deux archétypes se trouvant aux confins opposés de la moralité, est à la source du conflit qui naît entre eux. Initialement pleine de tendresse et de pitié pour son neveu, la tante finit par le haïr de tout son cœur, sentiment qui ne la rend pourtant pas moins vertueuse. Ainsi la haine qui, à strictement parler, ne rentre pas dans le champ conceptuel de la vertu, dans cette opposition situationnelle au mal et à la dépravation devient synonyme du devoir moral et d'un impératif prescrit par la vertu même: M^{lle} Bourboié, qui avait jusqu'alors gardé un reste de tendresse à ce neveu dévoyé, se prit à le haïr avec toute l'ardeur et toutes les forces dont la vertu peut seule se montrer capable en face d'une créature incarnant les vices les plus bas. Cette haine, qu'elle considérait comme l'un de ses devoirs les plus saints... (M. Aymé, *Légende Poldève*, p. 162).

Ce n'est pas la seule prise de position contestable en matière de présentation de la vertu chez Marcel Aymé. Une fois dans le monde fantastique d'outre-tombe, les conventions terrestres de la morale sont ébranlées, tous les scénarios prévisibles sont renversés et on assiste à une véritable crise des fondements axiologiques. Le monopole du Paradis n'est plus à ceux qui ont excellé dans la vertu et ont été des saints dans tous les

sens pendant leur vie, la guerre et le chaos troublent le modèle habituel de correctitude et de normalité et mettent à l'avant-scène un dénouement des moins plausibles et acceptables: le voyou Bobislas, sans cœur et sans honneur, le bandit, le débauché cynique adonné aux vices les plus honteux, la gloire du Paradis lui était offerte sans discussion (*idem*, p. 169), parce qu'il est mort au front et ceux qui meurent pour une cause sacrée ont bien mérité d'entrer au Ciel (*idem*, p. 164). De l'autre côté, M^{lle} Bourboïé attendrait des années à la porte pour s'en voir refuser peut-être l'accès.

Un dénouement qui va à l'encontre du sens commun et des prescriptions morales traditionnelles, n'est en essence qu'un appel à une remise en question des dogmes séculaires, la subordination aveugle auxquelles nous rend plus vulnérables et inadaptés aux hasards de la vie, à l'ironie du sort. La vieille demoiselle qui avait derrière elle toute une vie consommée dans la recherche des perfections chrétiennes, est arrivée au point de devoir accepter la condescendance d'un pécheur endurci. Elle, qui était munie des sacrements de l'Église (*idem*, p. 170), a dû supporter la honte, la cruauté d'une injustice inconcevable, l'embarras et l'humiliation révoltante d'être entrée au Ciel en tant que pute des soldats. Aucun de ses mérites de bigote n'a compté au moment décisif du rendu des comptes. Perdue, désorientée et laissée sans réplique, M^{lle} Bourboïé s'explique à soi-même la pitoyable condition dans laquelle elle s'est retrouvée, parce que « les desseins de la Providence sont impénétrables » (*ibidem*). Le fait de devoir entrer au Royaume de Dieu par ruse et par artifice est un véritable supplice pour elle, mais trop affectée par cette moquerie du sort, la femme n'a pas de forces pour protester, elle se soumet avec un certain laisser-aller à cette Providence ironique contre laquelle sa vertu dévote s'est montrée impuissante et insuffisante.

Tous les deux personnages qui ont mené des vies tellement différentes et qui se sont conduits des principes tellement divergents, ont accédé au Paradis. Pourtant, cette fin illogique et inéquitable ne doit pas être comprise comme équivalente au triomphe de l'anti-vertu. C'est juste une petite piqure à la conscience raide de tous ceux qui se plient sans questions et sans objections aux standards et aux stéréotypes pauvres et unilatéraux, formés et justifiés par des conventions sociales très souvent superflues et même hypocrites. L'histoire de M^{lle} Bourboïé et de son neveu Bobislas n'est que de la fantaisie, une légende, mais c'est un beau prétexte d'admettre un ordre alternatif des choses qu'on s'est tous habitués à accepter comme inconditionnelles.

La vertu c'est beaucoup plus que juste brûler des cierges à l'Église, assister aux messes et distribuer des aumônes. La personnalité humaine est trop complexe et compliquée pour pouvoir si simplement et catégoriquement que dans la nouvelle de Aymé être attribuée à la classe des vertueux ou des

pêcheurs. En donnant des appréciations aux gens et à leurs actions il faut se reporter aux traits essentiels et universels de ce qui est bon et correct, aller au-delà des apparences et des jugements de surface. En même temps, il est certes que l'opinion du monde, ainsi que notre auto-appréciation, ne valent rien en face de la Providence, dont les desseins sont impénétrables et les verdicts imprévisibles.

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**LA PERTINENCE DE LA VERTU
DANS LA NOUVELLE ACTE DE PROBITÉ DE H. BAZIN /
THE RELEVANCE OF VIRTUE IN ACT OF PROBITY BY H. BAZIN**

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Abstract

As a novelist interested in morals, passions and authentic values, Hervé Bazin excels in the art of psychological portraits and social paintings of moral ideals. In his short story "Acte de probité", the author challenges the traditional acceptances of the virtue of probity by basing his story on antithesis and paradox. In this article, we aim to analyze the constitutive elements of the conceptual field of probity, delimiting its dominant and generally accepted elements, fixed in the dictionary definitions, which constitute the conceptual core of this mental unity. On the other hand, we also distinguish the contextual attributes of this same unit which are only manifested in the studied novel, and which make up the peripheral strata of the conceptual sphere considered.

Keywords: *probité, conceptual core, conceptual periphery, conceptual sphere*

Rezumat

În calitatea sa de nuvelist interesat de moravuri, pasiuni și valori autentice, Hervé Bazin excelează în arta portretelor psihologice și a picturilor sociale edificatoare de idealuri morale. În nuvela sa "Acte de probitate", autorul contestă accepțiunile tradiționale ale virtuții de probitate, construindu-și textul pe antiteză și paradox. În acest articol, ne propunem să analizăm elementele constitutive ale câmpului conceptual al probității, delimitând elementele dominante și general acceptate din cadrul lui, fixate în definițiile de dicționar, care constituie nucleul conceptual al acestei unități mentale. Pe de altă parte, distingem și reprezentările contextuale ale aceleiași unități, care se manifestă doar în nuvela studiată și care constituie straturile periferice ale sferei conceptuale considerate.

Cuvinte-cheie: *probitate, nucleu conceptual, periferia conceptului, sferă conceptuală*

Le paysage littéraire français de la deuxième moitié du XX^e siècle est sans doute polymorphe et polyphonique. Échos de la guerre, nouvelles aspirations sociales, réalisme familial et nouveau roman, thèses philosophiques « postmodernes » et critique de l'humanisme - sont seulement quelques unes

des facettes qui ont marqué l'évolution du monde des lettres françaises de cette époque.

Hervé Bazin en est une figure reconnue surtout pour ses romans (*Vipère au poing*, *La Mort du petit cheval*, *Cri de la chouette* etc.) devenus vite classiques, dans lesquels il décrit les moeurs et les valeurs des familles bourgeoises en mettant en scène des personnages authentiques, mémorables et souvent comportant des signes autobiographiques.

Cependant les nouvelles de Bazin sont aussi dignes d'intérêt que sa production romanesque. Exercice littéraire plus compact et assimilable, la nouvelle permet d'exposer des situations et des personnages expressifs d'une façon ponctuelle et dense. Hervé Bazin y excelle dans l'art des portraits psychologiques et des peintures sociales éloquentes, en développant des drames humains et en touchant à des vérités fondamentales.

Un des sujets auxquels Bazin s'intéresse de façon systématique est la morale et les moeurs humaines. Les personnages baziniens sont d'habitude des personnalités fortes, fermes, luttant contre la manipulation et l'autorité qui leur est imposée par les normes collectives. L'auteur met en question avec une ironie des plus persuasives, les fondements moraux de toute une tradition sociale. Avec le temps, ayant dépassé l'étape de révolte prononcée contre les circonstances hostiles du monde tyrannique, Bazin construit ses réflexions axiologiques sur les principes d'un stoïcisme individuel dont font preuve les personnages de ses nouvelles, ainsi que d'une capacité d'opposer aux circonstances exogènes souvent hostiles, de la bonhomie et de la simplicité.

A travers plusieurs de ses écrits, Bazin manifeste sa fidélité à l'idéal de la pureté morale, étant qualifié de « moraliste » par certains critiques littéraires. Loin de développer des théories morales compliquées, il transpose ses réflexions éthiques sur des héros ordinaires et des pratiques banales, en illustrant des leçons de vie qui problématisent les notions de bien, de valeur et de vertu. Cependant la morale qui traverse les nouvelles de Bazin ne prétend pas dicter comment agir ou comment vivre, les enchaînements des faits intrigants et les dénouements ironiques donnent à réfléchir et dirigent discrètement le lecteur vers des conclusions individuellement configurées.

Une des nouvelles centrées sur les représentations de la morale bourgeoise, dévoilant les coulisses de ce modèle idéalisé de conscience et de comportement, glorifié pendant des siècles, est la nouvelle « Acte de probité » sortie pour la première fois dans le cadre du recueil « Le Bureau des mariages » en 1951. Ce récit à titre parlant relate l'histoire d'un cambrioleur de la périphérie de Paris, Gonzague Rabotin, qui ayant trouvé dans la rue le portefeuille

plein d'argent d'un bourgeois, le rend au propriétaire malgré ses poches vides et ses crédits épuisés.

Le paradoxe et l'antithèse se trouvent à la base de cette histoire résumée avec emphase dans le titre emblématique. Un personnage à priori malhonnête, le malfaiteur et le fripon Gonzague Rabotin, devient le porte parole de la conscience et l'incarcation de la droiture morale. Ni les circonstances, ni l'habitude criminelle ne peuvent pas étouffer le grain de vertu qui a germé dans l'âme du héros, qui malgré son occupation blâmable, fait preuve de principes assez strictes.

La morale intrinsèque pratiquée par Rabotin est sans doute loin des normes généralement reconnues, du pathos de la morale dans son sens classique, telle qu'on la trouve dans l'article de Jaucourt dans l'*Encyclopédie* par exemple: La science des moeurs... certains devoirs, sans lesquels la société ne saurait se maintenir. Dans le cas de Rabotin il s'agit d'un code de conduite construit strictement sur sa perception personnelle de ce qui est correct et fiable. A croire le titre de la nouvelle, la probité, est à l'origine du mouvement de l'âme qui détermine le comportement de Rabotin dans la situation concrète avec le portefeuille trouvé. Mais en tant que vertu ouvertement incompatible avec son statut social, la probité n'apparaît pas par hasard dans cet aperçu ingénieux des extrêmes qui peuvent coexister dans une seule personne.

Il serait pertinent de chercher quelque motivation purement pratique à cet éveil inattendu de la vertu. Rabotin pourrait poursuivre un intérêt personnel en le voilant aux yeux des autres de cette façon. Mais, dans ce cas, rendre un portefeuille plein d'argent à un inconnu n'est pas la démarche la plus évidente. Le personnage principal n'est en général pas un type trivial: des idées et des actions contradictoires voisinent en lui tout au long du récit.

L'auteur même indique au potentiel spirituel caché du protagoniste. L'allusion à ses « raffinements obscurs » et « délicatesses secrètes » parle de la perspicacité et de la complexité de cette personne. On s'éloigne de cette façon des clichés et des stéréotypes dans le jugement des individus. La probité, une des vertus fondamentales, ne suffit pas à catégoriser les gens en bons et mauvais. L'âme d'un bandit est aussi susceptible de donner naissance à des impulsions louables et généralement appréciées. Il devient plus difficile d'évaluer les choses et les actions dans une réalité où le cadre éthique de référence change de cette façon. Les canons s'affaiblissent, l'objectivité dans la morale augmente et c'est sans doute un trait de maturité et de modernité.

Globalement parlant, on entend par « probité » une qualité avant tout positive et attribuée franchement dans la catégorie des vertus. Le dictionnaire *Le Petit Robert* explique la notion de « probité » comme « vertu qui consiste à observer scrupuleusement les règles de la morale sociale, les devoirs imposés par la justice ». La définition qu'on trouve dans le dictionnaire Larousse évoque dans la même lignée une « qualité de quelqu'un qui observe parfaitement les règles morales, qui respecte scrupuleusement ses devoirs, les règlements ». L'explication disponible sur le site du *Centre National des Ressources Textuelles et Lexicales* opère avec des termes légèrement différents, et délimite deux valeurs sémantiques principales de la probité en tant que qualité morale, selon deux plans possibles de manifestation de celle-ci : quand elle est exercée vis-a-vis d'autrui, la probité doit être considérée comme « Droiture qui porte à respecter le bien d'autrui, à observer les droits et les devoirs de la justice » ; lorsqu'il s'agit d'une qualité exercée vis-à-vis de soi-même par rapport à quelque chose, il est correct de parler de « Rigueur, exactitude appliquée à serrer la vérité, la justesse au plus près ».

Les définitions citées offrent les éléments principaux participant à la formation de la représentation générale du concept de « probité » dans la conscience collective. La superposition de l'ensemble d'idées coordonnées et d'images cohérentes qui traduit la structure mentale sous-jacente à l'unité linguistique « probité », nous mène à une structuration schématique du type noyau-périphérie du concept sous étude :

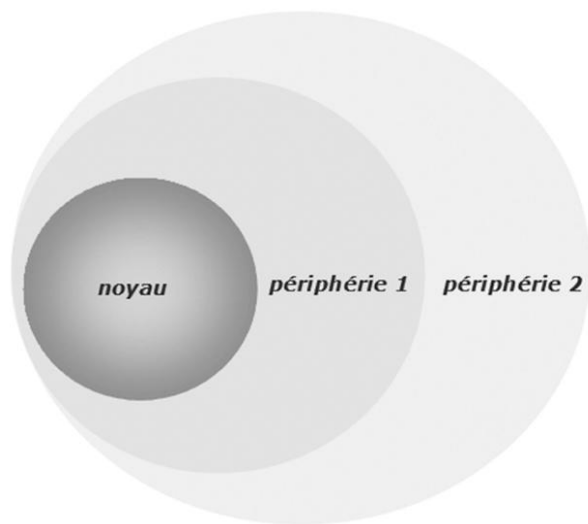


Figure 1: *Modèle de schéma de type noyau-périphérie*

On placera au centre du schéma la synthèse des significations primaires et directement rapportées au terme générique, qui se retrouvent dans la plu-

part de ses définitions lexicographiques et qui déterminent les points de départ de son interprétation. Une explication d'ensemble offrant un ancrage cognitif élémentaire à tout locuteur désirant actualiser le terme de « probité » dans une situation concrète serait: qualité morale (vertu) déterminant un comportement juste et honnête.

On considérera à un niveau suivant, qu'on appellera conventionnellement « périphérie 1 », les synonymes plus ou moins fidèles et complets du terme. Ainsi, des éléments tels que : honnêteté, droiture, intégrité, justesse, moralité, incorruptibilité, rigueur, amour de la vérité – entrèrent dans la composition de la couche intermédiaire de la structure conceptuelle du terme « probité ».

Enfin, le niveau le plus hétérogène et complexe, c'est la « périphérie 2 » englobant la totalité des significations et associations contextuelles occasionnelles, plus ou moins systématiques, dont la proximité sémantique contingente avec le noyau nécessite souvent une justification supplémentaire. Pour discerner certains éléments qui puissent compléter le schéma conceptuel dont les contours viennent d'être tracés, on reviendra au cadre contextuel de la nouvelle qui expose le « Acte de probité » du cambrioleur Gonzague Rabotin.

En réfléchissant aux façons d'agir possibles, Rabotin est loin de se reporter aux conventions impeccables de l'honnêteté. Il en parle comme d'un luxe, qui lui était inabordable en tant que pauvre fripon. En suivant sa logique, il est plus facile à un homme aisé d'être honnête: tandis que lui, il devait trouver des arguments plus forts que sa faim, son instinct de survie, sa « sagesse noire », le riche pouvait diriger toute sa puissance intellectuelle et volitive vers les préceptes élevés de l'idéal moral de comportement. Le statut social est donc susceptible de jouer un rôle à ne pas négliger dans la configuration situationnelle des représentations de la vertu de probité.

Cependant il n'est pas un homme sans scrupules. En estimant les circonstances devant lesquelles il se trouve et aussi celles qui déterminent les conditions de vie de son antipode, William de Kerfaouet, le lascar entretenu par sa femme qu'il trompait avec une autre, Rabotin se réfère souvent à des principes bien précis qui constituent son code, un répertoire de règles qui façonnent sa propre version de bon sens et de sagesse. Ainsi, selon cette nomenclature originale: un homme doit choisir l'aventure ou le travail. Jouir sans risque et sans peine, telle est la seule, l'indiscutable immoralité. La virilité dans la conception de l'aventurier Rabotin, est d'un modèle chevaleresque en quelque sorte, l'homme est nécessairement soumis à l'effort et à la fatigue du travail ou bien, et cela en tant qu'alternative équivalente, à la ten-

sion du hasard, du risque, donc du péril. C'est principalement cette rigueur morale qui n'a pas permis à Rabotin de se laisser le portefeuille – c'était du trouvé et pas du gagné, et son amour propre n'acceptaient pas de pareils compromis – en vrai homme il se méfiait de la facilité. On trouve donc à l'origine de l'acte de probité, un code d'honneur dévié des lois éthiques habituelles, qui cerne les contours de la dignité personnelle de Rabotin, qui avait tout le droit de s'en approprier une malgré tous les incongruences que comportait son image aux yeux des autres.

A propos de la réputation, c'est également un point à considérer dans la circonscription des paramètres de la vertu qui pousse Rabotin à commettre son acte distingué. Il y a avait un désir intérieur dans cet homme depuis toujours méprisé, de se montrer meilleur que le présentait le stigmate de ces fautes et méfaits. Son casier judiciaire ne valait pas plus, en termes de représentativité, que le col blanc immaculé de la chemise du bourgeois hypocrite et ingrat. Les deux symboles ne sont que des stéréotypes formels qui sont devenus des instruments de manipulation de l'opinion publique. L'idée d'inégalité des chances entre les gens « condamnés à vivre » et les grands de ce monde, même dans le domaine des mérites moraux, revient plusieurs fois au cours de la nouvelle. Ce rapport de forces produit ses effets sur la transposition des principes de la théorie éthique en pratique : les pauvres sont « offerts à tous les vents » dans ce sens, tandis que la vertu des bourgeois « s'arrête là où commence l'impunité ».

Le mépris et l'iniquité avec lesquels a été traité Rabotin dans ses meilleures dispositions, par le gigolo Kerfaouet et sa femme niaise ne pouvaient pas rester sans rétribution. Alors que Rabotin n'a reçu la moindre reconnaissance des bourgeois hautains pour son acte vertueux, son code éthique lui dicte de restaurer la justice en se servant des moyens que lui offre son métier. Ayant dérobé les biens de ses offenseurs lorsqu'ils sont allés au théâtre le soir même de leur rencontre, la probité de Gonzague Rabotin s'est rétribuée elle-même. Enfin les choses sont rentrées à leurs places, les clichés se sont légitimés et les « saines valeurs sociales » se sont rétablies. Cet ordre feint et faux des choses semble être le plus correct possible et arranger tout le monde. Ainsi, un acte d'abus et d'illégalité restaure la justice, tandis que l'acte de probité s'avère ironiquement inutile et inapprécié. C'est avec une délicatesse et une élégance remarquables que l'auteur met en question les fondements ancestraux de la morale, en enrichissant la paradigme conceptuel de la vertu en général et de la probité en particulier.

On arrive donc à compléter le schéma susmentionné, en obtenant un stratum de périphérie 2 particulièrement varié et intéressant :

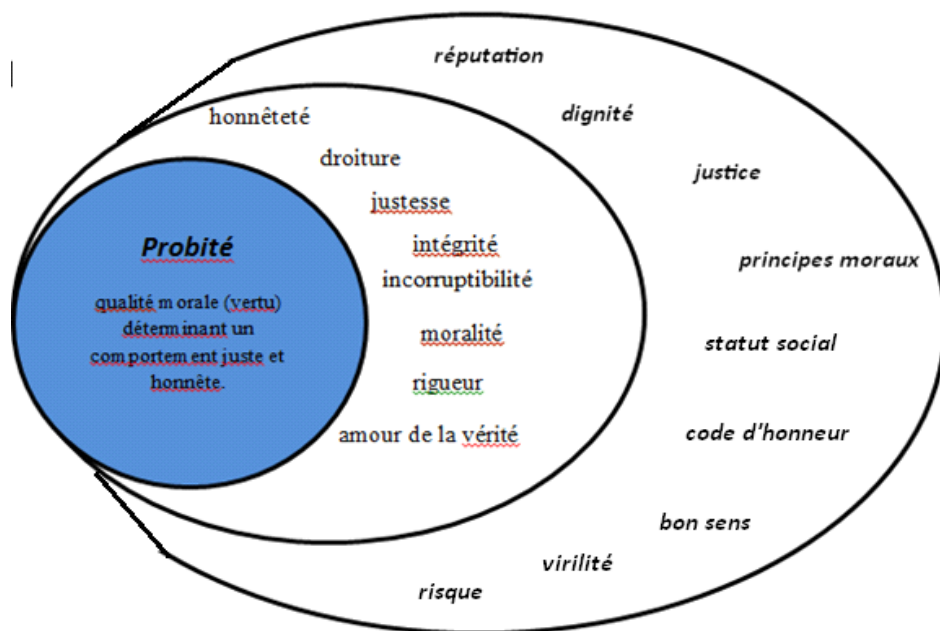


Figure 2 : Schéma du type noyau-périphérie du concept de probité

Suite à cette analyse casuelle de l'approche particulière de Hervé Bazin du sujet de la pluralité des interprétations de la morale, de la vertu, on constate que ce domaine est loin d'être étranger à la littérature du XX^e siècle, contrairement à certains doutes préalables dans ce sens.

La nouvelle réalité et de nouvelles visions apportent inévitablement des corrections au discours moral et aux sphères qu'il affecte. La vertu telle qu'elle est abordée par Bazin est sans doute différente de celles qu'on retrouvent chez La Rochefoucauld, chez Pascal ou chez M^{me} de Genlis : elle est moins univoque et rigide, elle est plus flexible et individuelle, enfin elle admet un traitement impartial et même ironique selon le cas. Toutes ces caractéristiques marquent certaines directions de l'évolution diachronique de la représentation du concept et permettent d'en reconstituer les coordonnées essentielles.

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THE SYSTEM OF IMAGES IN IVAN GONCHAROV'S NOVEL "OBLOMOV"

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Abstract

The given article dwells on the system of images in the novel "Oblomov" by Ivan Gončarov. We have compared Oblomov's image with the symbols of Russian culture and literature ("laziness", "peace"), as well as with other characters of the novel (Andrej Štol'c, Olga Il'inskaja, Agafia Pšenicyna).

Keywords: *image, type, character, antithesis, concept, laziness, peace*

Rezumat

În articolul dat, cercetăm chipurile din romanul „Oblomov” de Ivan Gonciarov. Comparăm imaginea lui Oblomov cu simbolurile culturii și literaturii ruse („lenea”, „pacea”), precum și cu alte personaje ale romanului (Andrei Shtoltz, Olga Ilinscaia, Agafia Pșenițana).

Cuvinte-cheie: *chip, tip, personaj, antiteză, concept, lene, pace*

The Artistic Role of the Concepts "Laziness" and "Peace" in Creating the Image of Oblomov

In our previous articles "On the Problem of Oblomov's Image Interpretation" (Brajuc, 2018a) and "The Artistic Structure of Oblomov's Image" (Brajuc, 2018b) we analyzed the problem of Oblomov's image interpretation in the cultural-historical and literary aspects; defined that Oblomov is an integral artistic image and its unambiguous interpretation simplifies the meaning of the entire novel; demonstrated the unity of "type" and "character" in the structure of Oblomov's image; revealed the artistic techniques that the author uses to create the image of the main character; identified the main artistic technique in the novel – multi-stage antithesis; proved that the peculiarity of I. Gončarov's antithesis paradoxically tends to express synthesis and unity, despite its internal semantic – a total disconnection and separation.

It is evident that comparative analysis plays an important role in a novel comprehension. Thus, in order to understand the nature of Oblomov's image and, consequently, the essence of the novel, it is necessary to compare the image of the main character with the symbols of Russian culture and literature, as well as with the images of minor characters in the novel. In this respect let's appeal to the concepts of "laziness" and "peace" in their

conceptual content, as these concepts are already fixed in the reader's mind for the image of Oblomov.

An extensive literature on the concept theory has developed in which S. A. Askoldov's approach (1928 article "The Concept and the Word") is primary and principal. The researcher considers that the concept is first of all a "general notion" and its most essential function is a "substitution function" (Аскольдов/Askol'dov, 1997). Revealing the philosophical understanding and the essence of the concept, the scholar contrasts two kinds of concepts – cognitive and artistic. The cognitive concepts are common, while the artistic concepts are individual. The artistic concepts do not have logical clear limits. The cognitive concepts, in contrast, do not imply any feelings, desires, and other elements of the irrationality. In such case, the artistic concept is a combination of concepts, notions, feelings and emotions. Concepts of cognition always refer to a multiple subject. In other words, these concepts always signify what lies beyond their semantic borders.

This dichotomy (concepts of cognition/concepts of art) contributed to the development of different currents in modern conceptology: cognitive and linguocultural directions.

Representatives of the cognitive direction – D. Lakoff, V. I. Postovalova, in earlier works of A. Verbickaja, Y. S. Stepanov – include in the content of the concept only basic categorical features and the denotative meaning of a word. At the same time, it is worth mentioning that a connotative meaning of the concept lies out of the researchers' sight. There is actually an identification of the concept with the notion.

Representatives of the linguocultural direction develop the idea that the concept is much wider than the notion: the concept's content includes not only categorical features of the referent, but also involves the cultural and background knowledge. This viewpoint is held by N. D. Arutjunova, V. V. Kolesov, Z. D. Popova, I. A. Sternin, Y. S. Stepanov, V. N. Tel'ja, L. O. Černeško and others. According to N. D. Arutjunova, the concept is a notion of a practical (routine) philosophy, that reflects an interaction of such factors as national tradition, folklore, religion, ideology, life experience, images of art, feelings and system of values. Concepts form a kind of cultural layer, which serve as a mediator between man and the world.

Another linguist L. O. Černeško emphasizes that the concept includes the notion, but it is not exhausted by it. Moreover, it covers all the content of the word – both denotative and connotative, based on associative links.

Culturological definition of a concept was offered and fixed in the "Dictionary of Russian culture constants" by Y. S. Stepanov: a concept is "as if a clot of culture in the human mind; that in the form of what culture enters into the mental world of a person. A concept is that by means of which an ordinary person enters into culture, and in some cases influences it. <...>

Concepts are not only thought, they are experienced. They are the subject of emotions – sympathies and antipathies, and sometimes collisions" (Степанов/Stepanov, 1997, pp. 40-41). The concept, as D. S. Lihačëv notes, "does not arise directly from the meaning of the word, but it is the result of the collision of the dictionary meaning of the word with personal and folk experience. Concept's potential is wider and richer, if the cultural experience of a person is broad and rich" (Лихачёв/Lihačëv, 1997, p. 281). D. S. Lihačëv introduced the term "conceptosphere" into the scientific usage, which means the perspectives discovered through a person's vocabulary and through the entire language. The conceptosphere of language is the conceptosphere of culture, because the national language is not only a sign system for transferring messages, but also an "accumulative system" of the culture – its science, historical experience, religion, folklore, literature. It is certain that there is a direct connection between the culture and the conceptosphere of its language: the richness of the Russian culture determines perspectives and potential of the conceptosphere.

Our article adopts a linguocultural approach to understanding the concept. In accordance with this approach, it is important to emphasize that the concept has a multilayered structure, including a wide cultural background. The content of the concept consists of two main parts: a conceptual or notional part that is more generic and a cultural background part that is more specific. The first one forms the basis of the lexical meaning of the word and it is recorded in lexicographic sources; the second one forms the connotation meaning of the word and it is also partially reflected in dictionaries. Speaking about the concept's organization, V. A. Maslova (Маслова/Maslova, 2001) described the methodology of conceptual analysis based on the detection of the structural features within the core and periphery. So, the core comprises the dictionary definitions of a certain lexeme, which enclose great opportunities in revealing the content of the concept. Periphery, in turn, comprises a subjective experience, various pragmatic components of a lexeme, connotations and associations.

For a deeper understanding of Oblomov's image it is necessary to review the denotative, connotative and associative content of the words "laziness" and "peace" in culture and literature. It is all the more impressive that these words have been associated with Oblomov's image in the minds of readers. Gončarov's position should be considered regarding the historical and cultural background of the epoch in which the novel was written. At that time, "laziness" and "peace" became symbols of free creativity. And these symbols meant the same also for A. S. Puškin, the undoubted authority for subsequent generations of Russian poets and writers. Gončarov distinguished Puškin from all writers; he was influenced by Puškin's artistic

style. Let us note some similarities and opposites in the understanding of the concepts "laziness" and "peace" in Puškin's and Gončarov's works.

Laziness is an essential element of the human nature. It sets the limits of any activity, forcing us to weigh the advantages and disadvantages of the upcoming case. Laziness differs from unwillingness to act in its special state. The ontological essence of laziness is not obvious. On the one hand, laziness is conceptualized in language as an element that defeats a person from outside: "laziness has overcome"; "laziness was born before us"; "dream came from seven villages, laziness came from seven villages"; "laziness attacks, overpowers" etc. On the other hand, laziness is the nature of human being: "I am annoyed by his laziness and folly" (Зализняк и др. /Zaliznyak et al., 2002).

It goes without saying, that laziness is a negative trait, which slows down the self-realization of a man. And some Russian words with pejorative meaning (lobotryas, lodiri, slacker, loafer, lazy) prove it. Explanatory dictionaries define the word "lazy" as "a lack of desire to work or do something, dislike of labor" (Ефремова/Efremova, 2000). Dahl's *Explanatory Dictionary* provides the following definition: "Laziness – reluctance to work, aversion to work, to business, to occupation; inclination to idleness, inclination to loafing". In Slavic mythology, Laziness and Otet are the spirits that corrupt people and prevent them from being productive. Laziness is the first stage of fall. A higher second stage is Otet. A man becomes fat and clumsy; in a critical situation, he does nothing to save himself and his loved ones. Next stage of decay relates to stillness, immobility and the death from gluttony.

However, there are words related to laziness with meliorative meaning: "lazy man", "lazy mother" or the name of a Moscow street – "Lenivka". And originally the word "lazy" did not contain a negative meaning: in Russian (and in most Slavic languages) it came from Old Slavic with the meaning: "slow, quiet, sluggish, calm". The origin of the word is Latin: lenis – soft, gentle, meek (Фасмер/Fasmer, 1986, p. 482).

In the Bible there is no clearly expressed negative attitude toward "laziness". So, in the first centuries of Christianity "laziness" was interpreted as a type of "rest" and "indolence": "Laziness seems to me a desire for rest, – but only the Lord has a true rest" (Augustine Blessed "Confession") (Зеленин/Zelenin, 2004, p. 26). Later in Western Christianity laziness was enlisted to the seven deadly sins, while in Eastern (Orthodox) tradition "sadness" is mentioned in the list of sins instead of "laziness". "Laziness is a concept that refers to a person's worldly (physical) life and is opposed to *work*. Herein lies an important difference between Orthodoxy and Catholicism. Labor, in Orthodox doctrine, is primarily a "spiritual act"; on the contrary, in Catholicism, since the eleventh century, it was the social, physical activity of man that was recognized as leading and saving. ... Russian Orthodoxy did

not see the spiritual value in the amount of material wealth earned by labor; Catholicism, on the other hand, began to consider diligence in work, labor, accumulation of material goods as one of the ways to save the soul" (Зеленин/Zelenin, 2004, p. 27).

In the Russian cultural tradition we can notice some uncertainty in the condemnation of laziness. From the proverbs we can see that "laziness" is assessed mainly in a negative way, because a lazy person shifts his work to others. At the same time, "laziness" on its own, without reference to other people does not cause much irritation, being perceived as an understandable and forgivable weakness, and sometimes as a reason for mild envy ("A lazy person always has a holiday"). This perception agrees well with the fact that an excessive activity looks unnatural and suspicious in the eyes of the Russian people. The proverb "Hunting is more than unwilling" expresses mistrust toward a person who develops a rough activity. Let us recall Tarantiev's attitude to Štol'c.

Oblomov is considered to be the main "sloth" in Russian culture. Oblomov embodies traits that are typical for the Russian national character. The word combination "Russian laziness" is as standard as "Russian soul". We shall note that Russian laziness is not sluggish, not sleepy, but rather dreamy. "Russian culture also allows a philosophical justification for laziness. It has not only deeply absorbed the complex of ecclesiastical and New Testament ideas about vanity of vanities, about the futility of all activity and about the fowls of the air, which neither sow nor reap. It also interpreted them as an apology of inactivity. It is very natural for the Russian person, in the midst of vigorous activity, to stop suddenly and wonder about existential meaning. ...In this context inactivity can be perceived as a manifestation of the highest form of wisdom, and laziness as a virtue" (Зализняк и др./Zaliznjak et al., 2002).

For Puškin, Batjuškov and Delvig, the word "sloth" (in Russian it traditionally rhymes with "lucky") refers to a poetic nature that chose the peaceful pleasures of friendship and love over the temptations of wealth and career. In this sense, laziness is perceived as a state akin to inspiration, bringing a touch of poetry into everyday life.

This understanding of laziness is reflected in all Puškin's poems where the lexeme "laziness" appears: "Town" (1815), "Dreamer" (1815), "My Epitaph" (1815), "To My Aristarchus" (1815), "A Message to Yudin" (1815), "A Message to Galich" (1815), "To Delvig" (1815), "Dream" (1816), "Delvig" (1817), "Turgenev" (1818), "Solitude" (1819), "All Ghost, Vanity..." (1819), "To My Inkwell" (1821), "In the hours of amusement or idle boredom..." (1830), "To Delvig" (1830). Most of the above poems are the friendship messages, where "laziness" is on a par with love and friendship: "Love, friendship and laziness/Sheltered from worries and troubles,/Live under their reliable

shadow;/In solitude you are happy: you are a poet" ("To Delvig") (Пушкин/Puškin, 1974, vol. 1, p. 31).

Solitude is necessary for creativity, for poetry. In the poem "Town" (1815), addressed to his childhood friend N. I. Trubeckoj, the author laments that in St. Petersburg he bogged down in the fuss, "spinning, having fun in the theaters, at feasts" and continues: "But thank God, thank God!/On a smooth road/I have come out;/I have pushed out the door/The worries and sorrows,/Which had been playing before,/I am ashamed, so long;/And in the silence of the holy/*Philosopher lazy*/Away from the noise/I live in a town/The unknown happy.../Here there is no thunder at all..." (Пушкин/Puškin, 1974, vol. 1, p. 333).

The word combination "a smooth road" in these lines acquires a metaphorical meaning: the road – the way of life – is bustling, sad, noisy in St. Petersburg and peaceful in a distant provincial town, where there is no thunder and where the silence is holy, therefore the author exclaims: "glory to God"; wherever there is a holiness there is a peace. These topos and environment are just right for a lazy philosopher: "Blessed is he who has fun/*In peace*, without cares,/Who secretly befriends Thebes/And little Eros;/Blessed is he who in the open air/*In a private nook*/Who does not think about grief,/Walks in a cap,/Drinks and eats when he wants,/Does not bother about the guest!/No one, no one bothers him/To be lazy alone/*In bed*..." (Пушкин/Puškin, 1974, vol. 1, p. 334).

A large part of the poem "The Town" is a conversation with the great ancient and modern writers, whose works support and keep the poet busy: Voltaire, Virgil, Homer, Horace, La Fontaine, and others. All day long he is with them, glorifying their immortality and hoping that his work will not fade into oblivion. Laziness here is a condition that helps him to find the peace that is associated with companionship, with reading, with dreaming, with philosophizing, with creativity.

In the poem "Dream" (1816), an excerpt from the unrealized poem "Justified Laziness", the title of which remained in Pushkin's manuscripts, we find out that laziness is the goddess and a queen, thanks to laziness the poet creates; paints, brush, lyre – everything is given to it: "Come, oh laziness!/Come to my desert./Coolness and peace are calling to you;/You are the one my goddess;/All is ready for a young guest./...Here is my couch. Come to the residence of the peace;/Be a queen, I am your prisoner now./Everything, everything is yours: here are paints, brush and lyre – /Teach me, guide my hand" (Пушкин/Puškin, 1974, vol. 1, p. 414).

In Puškin's poems laziness is *carefree, free, deep, solitary, philosophical, dreamy, poetic, lyrical, quiet, peaceful, sleepy, proud, holy, friendly, royal, queen, divine, goddess*. Laziness as a companion of creativity is possible in a certain topos: *the wilderness, desert, the open air, remote shade, village, town; forest, grove,*

garden, meadows, fields, river, brook; house, private nook, hovel, couch. The landscape in this context is always peaceful, the sky and rivers are calm. It is worth mentioning that previously listed meanings of the concept "laziness" are the antithesis of *the noise and vanity of cities, rich houses, feasts, balls; thunder, lightning, storms, seas.* "Hurry up to the peaceful rural shelter/There you can live idle and carefree,/There is a paradise; but stay away from the cities,/Where the cry and noise forever bother sloths" ("Dream") (Пушкин/Puškin, 1974, vol. 1, p. 415).

Pushkin is ironic in glorifying and praising the laziness. There is an irony in all the referred poems about laziness (except: "The Dreamer" (1815), "Solitude" 1819). "Oh, Delvig! The muses have inscribed/My fate to me;/But do you want to multiply my sorrows/Between Laziness and Morpheus/The carefree spirit cherishes/Let me laze around one year/And enjoy the bliss,/I am, right, *a son of laziness!*" ("To Delvig") (Пушкин/Puškin, 1974, vol. 1, p. 31). "Here Pushkin is buried; he with a young muse,/With love and laziness, he spent a blessed century,/He did not do good, though had a good soul,/By God, a good man" ("My Epitaph") (Пушкин/Puškin, 1974, vol. 1, p. 372).

"Laziness is laudable, but there are limits to everything," without creativity, without labor, without movement, laziness is burdensome and painful: "Beware, oh, children, of wise laziness!/The deceptive shadow of calm..."; all life on the couch and bed leads to gout, melancholy and sickness; "In the midst of peaceful villages, without any work./What's the need? – Movement, gentlemen" ("Dream")! Laziness and labor in Puškin's poems are interrelated: "Blessed is he who in a distant shadow,/Far away from exacting ignorance,/Divides his days between labor and laziness,/Memories and hopes" ("Solitude") (Пушкин/Puškin, 1974, vol. 1, p. 372).

Most of the poems where the word "laziness" frequents were written by young Puškin. The poet coherently combined laziness and creativity, thus ennobling the word-notion of "laziness", returning the word to its original meaning: slow, quiet, calm, gentle, meek, and soft, i.e. not vain, dreaming.

Russian culture has preserved a similar line of "defense" of laziness, most vividly represented in the novel "Oblomov" by I. A. Gončarov. The writer doubted the necessity for condemnation of laziness as a "harmful" quality of human nature. In a letter to Y.D. Efremova (20 August 1849) Gončarov wrote: "Here I have finally comprehended poetry of laziness. And this is the only poetry to which I will be faithful to the grave, unless the misery forces me to grab a crowbar and a shovel" (Гончаров/Gončarov, 1980, p. 155).

It is obvious that Puškin's interpretation of the laziness is associated with a poetic labor, and his character is not lazy to live. Whereas in I.A. Gončarov's depiction of Oblomov, in addition to dreaminess and avoidance of vanity, the laziness becomes a severe disease, which leads to a loss of will to live. "- It seems to me, that you are lazy to live, aren't you? – Štol'c asked.

– It's true: I'm lazy to live, Andrei" (Гончаров/Gončarov, 1981, p. 177). The laziness for I. Gončarov is a corrupting and a decomposing trait (this is Štol'c's position), but it is a kind of poetry. Of course, it comes from A. S. Puškin (Onegin with his "brooding laziness") and the "Arzamasians".

The laziness is often associated with a desire of rest. Puškin never despaired even at the worst of times. The motive of rest is most fully represented in the poem by A. S. Puškin "It's time, my friend, it's time!" (1834). When Puškin scholars divide Puškin's life into periods, they usually define 1834 as the starting point of the last period – the most painful and the darkest. In this year "The Bronze Horseman" was forbidden, critics contend it was time of the poet's prostration. In early 1834 Puškin became a chamberlain that was humiliating for a poet. The necessity of attendance at the royal court was burdensome for the poet. In April 1834 the post censorship illegally unsealed Pushkin's letter to his wife about disadvantages of the chamberlain work; this letter was handed over to the police and it was subsequently forwarded to Czar.

The money issues were also unsolved. Keeping 30,000 in a year, Puškin was unable to collect even a half of this amount. Family needs became more complicated: the number of children increased; parents were ill, becoming helpless; his wife sheltered two sisters in their house; his brother requested for payment of endless debts, his son-in-law – for the division of property.

Under the influence of the story with the letter, due to the rejection of the imperial court, under the pressures of material necessity, Puškin decided to resign (the idea of escaping to the countryside as the only way to salvation) and wrote a letter to A. H. Benckendorff. Czar disapproved Puškin's resignation. Žukovskij got involved and settled the matter. But one thing was irreparable – Puškin's injured honor and dignity. The poet was upset because he was considered to be a smerd, with whom one could do anything. In Puškin's diary records of 1834 we find out the author's attitude to this trouble: "I want to be a royal servant, a slave, but I will not be a smerd and a jester even for the king of heaven" (Пушкин/Puškin, 1976, vol. 7, p. 287).

During this difficult period the poem "It's time, my friend, it's time...", which was addressed to his wife, appears. This poem was probably written in the summer of 1834 as a result of failed attempt to retire and go away to the village. The same state of mind is reflected in the letters of this time to his wife. "It is time, my friend, it is time! *The heart demands for peace – /A day by day does fly, and every hour's taking/A piece of being, and we together do assume/To live, and maybe just, we will be dead quite soon./There is no happiness in world, but peace and freedom./For a long time I've been desirable fate dreaming – /Like tired slave, I've planned myself to make released/For distant residence of works and pure bliss*" (Пушкин/Puškin, 1974, vol. 2, p. 315). The structure of this conversation, a philosophical reflec-

tion is created due to the form of address, the lines wrap, which consists of iambic hexameter with pyrrhics. The theme is stated from the first line: the desire for peace. Chronos is inseparable from the topos: days fly by, life passes, and it is time, time has come for rest, which is tantamount to happiness; every hour is taking a piece of being, that is, time destroys matter, and the man puts stuff aside and assumes as there is still time to live. Pyrrhic in the second foot of the fourth verse ("suppose"), slows down the rhythm of the poem, as if to emphasize that man plans to start a new life after the completion of affairs, but he dies before it even started. The light, the world is contrasted with a distant residence, where silence, creativity and pure bliss, that is, complete contentment and joy.

In the manuscript we find a plan for the continuation of the poem: "Youth has no need for at home, maturity is afraid of its solitude. Blessed is he who finds a friend, and then goes home. Oh, I'm going to find out whether I get into the village – fields, garden, peasants, books; the poetic production – family, love, etc. – religion, death" (Пушкин/Пушкин, 1974, vol. 2, p. 603). Such interpretation of the "peace" coincides precisely with I. Gončarov's understanding upon this notion: peace means family, love, dreams of a wife, friends, fields, books, notes, – that we find in the novel "Oblomov". The novel's main character embodies the metaphor of peace and idyll. Oblomov has been looking for peace and lost paradise all his life. The word "peace" is one of the most frequent in the novel. Oblomov responds to Štol'c's accusations: "And yet isn't it true, that the purpose of all your running around, passions, wars, trade and politics is the quest for peace, and the striving for this ideal of a lost paradise" (Гончаров/ Gončarov, 1981, p. 187).

At the end of his life Oblomov "...was a complete and natural reflection of *peace*, contentment and a serene *stillness*; ...he managed to get away cheaply from life, to bargain with it and insure himself an absolute *peace*. He decided ... that his life not only was accomplished, but also it had been designed, even intended, in such a simple, unremarkable way, to express the possibility of the *perfectly peaceful side of human existence*. Others, he thought, were destined to express its anxious sides, to guide the forces of creation and destruction: everyone has his own purpose" (Гончаров/ Gončarov, 1981, p. 497). In this case, as in many other fragments of the novel, it is difficult to separate the character's thoughts from the author's, because they merge.

The word "rest" here is polysemantic: it also means silence, rest, inactivity, absence of movement, restlessness; it is also sickness (hospital emergency room); it is also death (eternal rest, the deceased). Thus, the figure of Oblomov symbolizes, on the one hand, a connection with eternity, silence, a rejection of vanity, and on the other hand, lifeless, painful, mortal state. It is not by chance that the author depicts the peace of Oblomovka and Vyborg as "a dead silence and a dream like death", there are no poetic works

and books. And in Oblomov's dreams true peace and happiness, like in Pushkin's works, are there, where one can hear music, where one can discuss with his wife what he has read, and where conversations with friends bring joy and peace of mind.

Puškin's salvation was not just peace, but creative peace, "the residence of distant labors". As well as the concept of "laziness", Puškin's concept of "rest" is associated with an opportunity to get away from the bustle of city life in order to create. Oblomov, in contrast, only dreams about it, and runs away from labor, without actually realizing creative potential and wasting his life. This is the tragedy of the hero.

Female Characters as a Reflection of the Typical and Individual in the Main Character of the Novel

Puškin's ideal of a peaceful family life with a beloved wife and children in the lap of nature in a quiet village is not realized in the portrayal of Oblomov, since the unity of culture and life, music and food in the main character's dream is not feasible in reality. To achieve this harmony, two women who love Oblomov, Olga Il'inskaja and Agafia Pšenicyna, should be united in one person. In the image of Oblomov's dream woman we notice the synthesis sought by the hero: the harmony of intellect and heart, pride and peace, independence (emancipation) and obedience (traditionalism). Gončarov uses antithesis, juxtapositions and oppositions in the creation of female characters in the novel, which help to reveal the essence of Oblomov and the novel as a whole.

In the first place of Oblomov's dream there has always been a woman, and first of all, a wife, a keeper of the home, a mother, which connects the hero so closely to his childhood, to his Oblomovka. The image of the woman created by Oblomov's dream combines features of romance, poetry, and a restful family idyll. On the one hand, she is a mistress, tall, slender, with a proud look, thoughtful expression, on the other hand, she is a wife, a mother, embodying the quiet family life. If you look at the portraits of the two heroines created by the author, you can see that in each portrait there is a part of Oblomov's dream. In Olga – slimness, ease, pride, thought, poetry. In Agafia – simplicity, fullness, flesh, health, silence, peace. These words, denoting the external and internal qualities of each of the heroines, reveal a certain semantic proximity between them, becoming synonymous, but the contextual synonymic series characterizing Olga is opposed to the lexical units that characterize Agafia.

We observe a fundamental difference in the poetic and prose narrative portraits of both heroines. Olga's portrait emphasizes spiritual energy in every detail. Agafia's image excludes such energy.

The oppositional nature of the heroines can be traced throughout the novel. Such lexemes as "thought", "mind", "pride", "will", "curiosity",

"energy", "talent", "purposefulness"; "aristocrat", "queen" are dominating in the image and characterization of Olga. N. Nikolina notes about Olga that "in the text field of this character there are regularly repeated words with the "pride" semantics, and it is in this field (in comparison with the descriptions of other characters) that they dominate" (Николина/Nikolina, 2003, p. 203). The portrayal of Agafia Matveevna contains such lexemes as "diligence", "conscientiousness", "thriftiness", "simplicity", "kindness", "shyness"; "very domestic"; and these descriptors are used very often. The main character looks at Olga as an "angel," a "deity, but for him Agafia is like a "hot cheese-cake," or "a horse with a collar." As we can see, in each of the heroines there is a reflection of part of his ideal. Poetry and everyday life, music and food, spiritual and physical are indissoluble in Oblomov's fantasy. But in reality this perfection is unattainable.

B. Kantor says that Olga's surname (Ил'инская) evokes associations with the name of the main character (Ил'я), i.e. she is destined for Oblomov. Olga believes that she is destined for Oblomov, that her love for him was given to her by God, that her fate is forever linked to that of Ил'я Ил'ич, she is determined to fulfill her duty of love to the end: "If you die... I shall wear eternal mourning for you and never smile again in my life. If you fall in love with another, I will not grumble, I will not curse, but in my heart I wish you happiness ... For me, love is like ... life, ... and life is a duty, a duty, therefore, *love* is also a *duty*: it seems to me like God sent it to me" (Гончаров/ Gončarov, 1981, p. 254).

Understanding her love for Oblomov as a duty, Olga tries to take care of him. She sees it as her duty to awaken Oblomov, to bring him back to life, to lead him away from indifference and laziness. This is the reason for the appearance of numerous dialogues, moralistic maxims, and heartfelt monologues. Olga's speech is individualized. Short, vigorous, exclamatory sentences are common in Olga's speech. They reveal Olga's impetuous passionate nature. The predominance of questioning intonations in Olga's speech expresses her restlessness, the questions push her to make decisions, to move.

Love in reality turns out to be not as poetic for Oblomov as it began, in the spring, at the moment when the grass and trees were in bloom. Love turns after the marriage proposal, which Olga accepted, into a heavy duty, where there is no place for dreams and poetry. Love fades, the life comes with its daily problems. "Happiness, happiness! ...How fragile you are, how unreliable! Bedsread, wreath, love, love! Where's the *money*? and how to earn a living? And you must *buy, love*, pure, lawful good. From that moment on, dreams and *calmness* left Oblomov. He slept badly, ate little, absentmindedly and gloomily looked at everything" (Гончаров/Gončarov, 1981, p. 341).

Olga encourages Oblomov to do everything that, in the main character's opinion, is bustle and from which he has tried to escape. The hero tries to do her errands, just to please her. "Even stronger than from reproaches, vigor awakened in him when he noticed that she was tired from his fatigue, and she became careless and cold. Then a fever of life, strength, activity appeared in him, and the shadow disappeared again, and sympathy again beat with a strong and clear energy" (Гончаров/Gončarov, 1981, p. 251). From an enthusiastic, poetic perception of Olga the hero comes to a negative assessment of her: she seems "careless, cold". It is not clear which is better: Agafia's "stupid" thoughts or Olga's coldness.

For Oblomov, Olga's eternal striving for somewhere, for something, the eternal movement of life and love is unacceptable. It is no accident that when he forgot about Olga's demanding nature and began to believe in the serenity of life, he again dreams of Oblomovka, embodying peace and tranquility. There is no place in Oblomov's dream for Olga, for she is the tireless movement, but he is the embodiment of peace.

The differences between the heroes largely account for the initial doom of this union: their mutual feelings are fading, Oblomov is tired of demanding love, and Olga – of the burden of responsibility. He feels that she will leave him because their views of the world are too different. "Accept me as I am, love what is good in me" (Гончаров/Gončarov, 1981, p. 387), – Oblomov tells Olga at their last meeting. She refuses and chooses Štol'c because her love for Oblomov has gradually turned into a burdensome concern for her, because Olga's feeling is reasonable and self-loving. Olga failed to comprehend and recognize the ideal of Oblomov himself. Believing in the power of her love, she hoped to make Oblomov happy ("bring back him to life") on the basis of her personal judgment of life. In the end, she realizes that she cannot "bring Oblomov back to life" and decides that he "died long ago." Born Il'inskaja, she becomes Štol'c (from the German "stolz" ("proud")), which suits her image better.

Oblomov never sees an earthly woman in Olga. She appears to him as "a deity, with this sweet babbling, with this graceful, white face, thin, delicate neck...", she is an "angel" before whom mere mortals have only "to bow down". Oblomov will worship before his "pure angel" for the rest of his days and he will never forget how he "lived in paradise" near her, even when he finds another happiness in the house of Pšenicyna. Olga will forever be Oblomov's "soul." However, the ideal of Olga is unattainable for Oblomov, and she herself remains an inaccessible "goddess of pride and anger," whom Il'ja Il'ič dares not approach (see КИМ ЧЖОН МИН/Kim Jung Min, 2004).

Oblomov's love for Olga ignites and he awakens to life, but he cannot find the harmony of happiness with her. It is no coincidence that his love for Olga is described as a disease ("smallpox," "measles," "fever"). In his letter to

Olga Oblomov writes: "Peace suits me, though it is boring and sleepy, it is familiar to me; but I cannot handle storms" (Гончаров/Gončarov, 1981, p. 263). Pšenicyna has something that is lacking in Olga, and with her Il'ja Il'ič finally finds the desired, sweet, long-awaited peace. This is expressed in the lexemes conveying the emotional experiences and actions of the hero: "willingly stayed", "quietly opened the door with his foot", "all this was done in peace", "did not worry with anxiety".

The spiritual and reverential feeling for Olga Il'inskaja is gradually replaced by earthly love, which is born by degrees in Oblomov from the physical sense of warmth and comfort exuded by the image of Agafia Matveevna Pšenicyna, a woman of flesh and blood. Oblomov admires Agafia's troubles, appreciates her skill as a hostess: "glorious coffee," pies "no worse than Oblomov's," and homemade vodka. He, who is used to idleness and has no patience for rush, is won over by Pšenicyna's industriousness, absorbed in the care of her own household. Pšenicyna's activity is measured and unhurried. She "moves all day like a well-organized machine, slender, correct, walks smoothly, speaks neither softly nor loudly, grinds coffee, breaks some sugar, sows something, sits at her sewing, her needle walks measuredly, like a clock hand; then she gets up without fussing; there she stops halfway in the kitchen, opens the cupboard, takes something out, takes it away" (Гончаров/Gončarov, 1981, p. 397). She is active, and it is expressed in the variety of action verbs in her description. But this activity itself is "measured, like a clockwork hand," that is, it does not lead to changes, but leaves the impression of rest. "The whole nature of Agafya Matveevna exudes calm, and Oblomov not only falls under the charm of her earthly attractiveness, her innocence and hard work, he discovers in Pšenicyna his ideal of artless harmony and peaceful comfort, which lived in his memories of Oblomovka" (Ким Чжон Мин/Kim Jung Min, 2004, p. 99).

Only Pšenicyna loves Oblomov strongly and unselfishly. The meaning of her life was the peace and comfort of Il'ja Il'ič. Agafia's selfless devotion is seen when, forgetting about herself and her children, she takes care of the sick Oblomov, sitting by his bedside at night, when she sells everything to feed Oblomov.

The most important thing in family life for Oblomov has always been peace, not passion, like his ancestors, he avoided passion. In this the hero saw the norm of human life and the norm of love. "... A person is sleeping carefree beside the *proudly shameful, restless* friend. He falls asleep with confidence, waking up to meet the same meek, cute look. And twenty, thirty years later, at his warm gaze, he would have met in her eyes the same gentle, quietly flickering ray of sympathy. And so on to the grave! "But isn't this the secret goal of every man and every woman: to find in your friend an unchanging physiognomy of peace, an eternal and even smooth of feeling?

After all, this is the norm of love, and a little something deviates from it, changes, cools, - we suffer: therefore, my ideal is a common ideal? - he thought" (Гончаров/Gončarov, 1981, p. 212). There is a norm in life and the norm in love is peace.

Against the background of the peaceful and unhurried course of life, Oblomov's relations with Pšenicyna are smooth and unpretentious; unlike his stormy and passionate love affair with Olga, there is no tension in them. "Longing, sleepless nights, sweet and bitter tears – he experienced nothing. He sits and smokes and watches her sewing, sometimes he will say something or say nothing, and meanwhile he *is calm*, doesn't need anything, doesn't want to go anywhere, *as if* everything is here, what he needs" (Гончаров/Gončarov, 1981, p. 401).

Some researchers see the realization of Oblomov's dream, the return of the hero to the good old Oblomovka in the "Vyborg" chapters. One cannot agree with this. It is no coincidence that the author's remark says "as if everything were here". If Oblomov's dream had come true, there would be no tragic notes at the end of the novel about the hero's death, because in Oblomovka they died without tragedy. In his last meeting with Shtoltz, Oblomov says that he is in the pit, that he is dead. Although "peace and quiet rest over the Vyborg side," it is not the peace and quiet of Oblomovka, where there was space, family, where the hero was a child who believed in a miracle. Life just shows that you can't stop, peace is not only the antithesis of rush, but it is also death, you can't go back to childhood and find the lost paradise. Pšenicyna has warmth, comfort, food, but no poetry, dreams, music, no communication with friends. Consequently, the dream is only half realized. "Olga least of all resembles "the unheard of beauty Militrisa Kirbievna," who, as we know from an old folk tale, was not the wife but the mother of the hero Bova Korolevič. She was promised by the nanny to Il'ja Il'ič. The mythical Militrisa Kirbievna embodies the ideal of a wife-mother, Olga – a wife-friend, an equal; for the first one can remain surrounded by the daily care of a beloved child, next to the other you need to work continuously, improve yourself, grow; the first promises the desired peace, the second requires continuous movement" (Белокурова, Дуговейко/ Belokurova, Dugovejko).

The female characters in the novel highlight the image of the protagonist. The typical and characteristic is vividly revealed in the descriptions of Oblomov's relationships with the women he loves. On the one hand, there is laziness, bourgeoisness, Oblomovism; on the other hand, there is poetry, peace, kindness, conscience, and love.

Comparison and Opposition of the Images of Oblomov and Štol'c

The comparison and contrast of the images of Oblomov and Štol'c is the most significant in the novel, because it expresses the essence of the author's worldview.

In all three of Gončarov's novels ("An Ordinary Story", "Oblomov" and "The Precipice"), which he regarded as one novel, "a significant place is occupied by the co- and opposition of two types of hero: a personality prone to an individually creative, but abstractly idealized perception of the world, with a striving for "high, great, graceful" (A. Adujev, *Oblomov*, Rajskey), and a hero pragmatist as the embodiment of "sober, businesslike, necessary" (P. Adujev, *Štol'c*, Tušin)" (Гейро/Gejro, 1990, p. 8).

Oblomov and Štol'c are two images, two types of consciousness, two understandings of life, on the juxtaposition of which the novel is built: the poetic-soul (Oblomov's) and the analytical-rational (Štol'c's). "The juxtaposition underlying the novel and determining its structure," writes M. V. Otradin, "is clearly not reducible to a comparison of two love stories. It is a comparison of two types of life, in one of which the main thing is cyclicity, the repetition of events, "staying", and in the other – directed, irreversible movement, ...change, "becoming", that is a comparison of two worlds, the centers of which are the bearers of sharply opposed consciousnesses – Oblomov and Štol'c" (Отрадин/Otradin, 1994, p. 97).

Oblomov's ideal is peace, Štol'c's ideal is movement. Poetry is only one part of the knowledge of life for Štol'c, a general educational material. Poetry is life for Oblomov. For Štol'c, life is a work; his rule of life is formulated as follows: "Labor is the image, content, element and purpose of life" (Гончаров/Gončarov, 1981, p. 189). Unlike Oblomov, Štol'c is able to change, adapt to new conditions in public and personal life. Štol'c's character is dominated by practicality, Gončarov explains this by his German roots and the upbringing he underwent under the guidance of his father, who sought to make a "good bourche" out of his son. The basis of Štol'c's upbringing: system, consistency, reason, practical activity, independent work, and faith in one's own strength, which contrasts with Oblomov's upbringing – with the dominance of a fairy tale and faith in a miracle rather than in oneself. Although Andrej's mother, a Russian noblewoman with a tender heart and a poetic soul, tried to instill in her son a sense of beauty and spirituality, a pragmatic and rationalistic element prevailed in Štol'c's character due to his German origins (see КИМ ЧЖОН МИН/Kim Jung Min, 2004).

"Different national-cultural and socio-historical elements – from patriarchal to burgher ones – created, united in the personality of Štol'c, a temper that is alien, in the novelist's opinion, to any limitation and extremity" (Недзвецкий/Nedzveckij, 1996, p. 33). Gončarov intended to relate to the image of Štol'c the idea of the norm of life, combining in the image Russian poetry with German practicality. "In order for such a temper to take shape, it may be that such mixed elements as Štol'c was made of were also needed. ...How many Štol'c should appear under Russian names!" (Гонча-

пов/Gončarov, 1981, p. 171). In these words one can hear the hope for the future, for the realization of Štol'c's ideal in the real world.

But the positive interpretation of Štol'c's image was not accepted by the critics. Many critics believed that Štol'c's image could not be regarded as an ideal. The imperfection of Štol'c was seen in the narrowness of his ideal, focused only on the interests and goals of the hero himself. "As it turned out with the development of the work, Gončarov's very hope to create an image of a harmonious man and the same love on the material of modern reality was a utopia" (Недзвецкий/Nedzveckij, 1996, p. 34).

Everything about Štol'c, from his name and appearance to his way of life, is the antithesis of Oblomov. Štol'c, from the German "stolz" (proud), while Andrej is translated from the ancient Greek as "courageous," "brave," "husband," "man. "He is ceaselessly *in motion*. ...He is all made up of bones, muscles, and nerves, like a purebred English horse. He *is lean*; his cheeks are almost absent, that is, there is bone and muscle, but not a sign of fat roundness; his complexion is even, swarthy, and no blush; his eyes, though a little greenish, are expressive. *He had no unnecessary movements*. As there was nothing unnecessary in his body, so in the moral activities of his life, he *was looking for a balance of practical aspects with the subtle needs of the spirit*. He *walked firmly, cheerfully*; he lived on a budget, trying to spend each day as each ruble, with a minute-by-minute, never dormant *control of the time, labor, strength of soul and heart*. He seemed to *control* both sorrows and joys like the movement of his hands, like the steps of his feet, or how he handled bad and good weather. ... *The dream*, the enigmatic, the mysterious *had no place* in his soul. ...We never saw him thinking about something painfully and sorely; apparently, he was not devoured by the remorse of a weary heart; he *was not sick with his soul*, he was never lost in difficult or new circumstances" (Гончаров/Gončarov, 1981, pp. 167-170). As we can notice, Shtoltz's character and portrait are presented by the author not only "analytically", but also "plastically". Antithesis is used not to describe Štol'c's features, but to contrast him with those who had a "dream" and a state of "dreaminess", "morbidity" of thoughts as the basis of "soul and heart".

Štol'c's phrases are short and concise. One can feel the energy and assertiveness of the speaker. The fourth chapter of the second part presents the dialogue of Štol'c with Oblomov: Oblomov mostly speaks about society and his dream, while Štol'c's remarks are short and laconic, he does not reason, but mostly states. Štol'c's speech becomes longer when he explains to Olga her actions and her relationship with Oblomov. Štol'c's speech is often moral and didactic in relation to both Oblomov and Olga. The lexical composition of his speech reveals the social essence – it often contains words of business vocabulary.

Andrej Štol'c's life position is expressed in his aphoristic judgment that "the normal purpose of a person is to live through the four seasons, that is four ages, without jumps and to bring the vessel of life to the last day without spilling a single drop in vain" (Гончаров/Gončarov, 1981, p. 170). While Oblomov tends to succumb to the game of imagination, Štol'c always maintains a sober clarity of thought. Štol'c carefully thinks over his life, relying on practical experience and knowledge of people, he does not tolerate obscurity, he fears his heart and imagination. "Most of all he feared imagination, that duplicitous companion, with a face friendly on one side and hostile on the other, a friend – the less one believes him, and an enemy – when one falls asleep trustingly to his sweet whisper" (Гончаров/Gončarov, 1981, p. 168). Imagination (associatively conjugated word-images – fantasy, dream, poetry, creativity), or rather, its presence or absence, is one of the central concepts organizing the Oblomov/Štol'c opposition in the novel (see КИМ ЧЖОН МИН/Kim Jung Min, 2004).

Štol'c calls Oblomov's dream of finding peace and lost paradise "oblomovšina", rebuking his friend for apathy and laziness. Oblomov asks Štol'c: "So why ... do you struggle, if your goal is not to provide for yourself forever and then to have *peace* and rest? ... Why should you suffer for the whole century?" (It is Oblomov who notices the main feature in Štol'c's appearance – he is always "fighting"). Štol'c replies: "For labor itself, nothing else. *Labor* is the image, content, element and *purpose of life*, at least mine" (Гончаров/Gončarov, 1981, p. 189). However, when he finds Olga, Štol'c contradicts his own words and rejoices as his friend might rejoice: "I have found my ...I have waited! So many years of thirsty feeling, patience, saving strength of soul! How long I have waited – all is rewarded: here it is, a person's last happiness! ...Olga is my wife! ...Everything is found, there is nothing to look for, there is nowhere else to go!" (Гончаров/Gončarov, 1981, p. 442). Paradoxically it turns out that, contrary to the hero's own reasoning, it is not labor, but love that becomes the assignment and goal of Štol'c's active life.

Many features of Oblomov's ideal were embodied in the Štol'c family idyll. "They settled in a *quiet corner*, on the seashore. Modest and small was their house". "But amidst this motley furniture, pictures, amongst things of no importance to anyone, but marked for them both by a happy hour, by a memorable moment of trifles, in the ocean of *books* and *notes* reeked of warm life, ...all around shone *the eternal beauty of nature*". "A network of grapes, ivy, and myrtles covered the cottage from top to bottom. From the gallery one could see the sea, from the other side – the road to the city" (Гончаров/Gončarov, 1981, p. 468). "There could be no rampant wild passions: everything was *harmonious and quiet*. ... Outside they did everything like others. Although they got up not at dawn, but early; they liked to sit for

a long time at tea, sometimes even as if *lazily silent*, then they went to their corners or worked together, had lunch, went to the fields, made music... like everyone else, as Oblomov dreamed too" (Гончаров/Gončarov, 1981, p. 474). Gončarov says that Štol'c and Olga are happy, but this does not convince the reader. "The union of the heroes in fact turns out to be self-contained, deprived of the main meaning of true love – its humanizing social results. The idea of a harmonious, real-poetic personality in the figure of Štol'c is not adequately embodied in the novel" (Недзвецкий/Nedzveckij, 1996, p. 34).

In the author's portrayal of Andrej Štol'c as a man is not devoid of contradictions and flaws, and the ideal professed by this character cannot be considered the ideal of man in Gončarov's understanding. The character of Štol'c embodies only one aspect of a full-fledged personality – the active beginning. The other aspects should be sought in the character of Oblomov.

In order to understand what for the author is an ideal, it is necessary to turn to I.A. Gončarov's travel sketches "Frigate Pallada", written during the voyage around the world in those ten years that separate the first and last parts of "Oblomov", and built on the same technique of comparison and contrasts as in the novel. As the researcher V.A. Nedzveckij notes, in the journey itself Gončarov is interested not so much in the external conditions of the peoples' lives as in the national "ways of life" repeated many times in everyday life and mores (Недзвецкий/Nedzveckij, 1996, pp. 41-59).

"The Frigate Pallada". – A kind of narrative of world life with the bourgeois West and the feudal East opposing as its main characters. The West symbolizes movement, life- bustle, it was based on material, spiritless, soulless, hence alien to true "humanity" (England, the United States). The East, on the other hand, is peace, immobility, isolation, withdrawal, sleep, laziness, apathy (Japan, the Lucky Islands). But not everything in the West and in the East is unambiguous. For example, in the West there is England and Madera Island, and in the East there is Japan and Shanghai of China. In describing the Portuguese island of Madera, the author uses the same persistent images of sleep, stasis, detachment as he does in describing Japan (not coincidentally they are islands, something separate from the rest of the world). Shanghai, on the other hand, is closer to London: there is a bazaar, turmoil, noise, shouting, a departure from nature and peace. Thus, the private in Gončarov's work becomes a universal law.

Let us compare the descriptions of the world around him in Gončarov's travel sketches and his novel. Oblomov's oriental robe and soft shoes are significant details. The motif of universal statics-stagnation, cycle-repeat, patriarchal-idyllic order pervades the sketches of Madera, Japan and Oblomovka. The mythological cyclical nature of time, the symbol of the circle can be traced in the composition of the novel, which is inscribed in the

annual circle; in the architectonics (the last lines of the novel refer to the beginning of the story); in the plot (the end of Pšenicyna's life repeats the beginning of life in Oblomovka); in the repetition of the name and patronymic (Il'ja Il'ič) and in the name of the hero (Obly – round). Graphically, Oblomovka can be depicted as a closed circle, which also brings it closer to the islands of Madera and Japan.

Eastern philosophy (Buddhism) suggests that life is suffering, the cause of suffering is desire, and in order to get rid of suffering, one must get rid of desires and passions by withdrawing from the world into complete peace and silence. Oblomov stays in search of peace and lost paradise all his life.

Oblomov had that talent for kindness that turned him into an active person in relation to other people. "Gončarov's hero is one of the few who is naturally given the gift of awakening love in others and keeping it sacred in his heart. Such is the moral dominant of the image and its philosophical and psychological meaning" (Гейро/Gejro, 1990, p. 14). As paradoxical as it sounds, Oblomov is active without doing anything. His honest and kind soul responded to the best in the people close to him. Next to Oblomov, Olga blossomed. Pshenitsyna only lived those seven years by his side, thanks to him she knew "...why she lived and that she did not live in vain". They remembered Oblomov as a very good person even after his death: "They all share a sympathy, a memory of a dead man's soul pure as crystal". (Гончаров/Gončarov, 1981, p. 514). The rare comparative phrases of Goncharov express the highest type of aesthetic evaluation.

If we build up the imagery and semantic field, with Oblomov at its center, we will see that only Tarantjev calls him a sloth, while the other nominations are as follows: *bland, oddball, simple, spoiled, sybarite, incorrigible, carefree sloth, other, barin, poet, baby, gentleman, philosopher, honest, pure conscience, pure soul, bright, clear, thinking of others, careful, gentle, dove, kind, intelligent, noble, child, savage, humane heart, crystal soul, pearl in the crowd*. Positive connotational coloration predominates.

Oblomov has more Eastern irrationality than Western rationality, and therefore his emotions always prevail over reason, his passions over interests. The Russian man more often follows the "voice of the heart" than the intellect (see Касьянова/Кас'janova, 1992; Чернева/Černeva, 1998).

In Gončarov's portrayal of Oblomov, the dominant detail is the heart. The people around him love him for his heart. Pure in heart, Oblomov expects the same from other people. He avoids insincerity and reaches for simple, open communication, dreams of living in a colony of close friends, with whom "...Everything is to his liking! What is in the eyes, in the words, what is in the heart...". In describing Štol'c, however, the dominant detail is the mind, with which he solves all problems, so he has no problems and no worries at all: "We did not see that he (Štol'c) thought about anything

painfully and painfully; apparently, he was not devoured by pangs of the heart; *he was not sick at heart...*" (Гончаров/Gončarov, 1981, p. 170).

While Štol'c's character is dominated by practicality and faith in oneself, Oblomov's character is dominated by faith in miracles and "avos," as well as the Slavic trait of rooting for everything with one's soul. Štol'c does not rely on chance, on fate, but believes above all in himself. "He was not capable of arming himself with the kind of courage that, with his eyes closed, will leap over the abyss or throw himself against the wall *on the off-chance*. He will measure the abyss or the wall, and if there is no sure means of overcoming, he will step back, no matter what they say about him" (Гончаров/Gončarov, 1981, p. 171). During the last conversation between Oblomov and Štol'c, that very wall and the abyss opens up in front of Štol'c; for him Oblomov is dead. "Now Štol'c changed his face and rolled his astonished, almost senseless eyes around him. The abyss" was suddenly "opened before him," a "stone wall" was erected, and Oblomov seemed to be gone, as if he disappeared from his eyes, collapsed, and he only felt that burning longing, which one feels when rushing excitedly after a separation to see a friend and learns that he has long been gone, that he died" (Гончаров/Gončarov, 1981, p. 507). Whereas for Oblomov Štol'c and Olga will always be beloved and desired no matter what state they are in. "There was one man in his *heart*: he too would not give him peace; he loved the news, the light, science, and all life, but somehow more deeply, more sincerely – and Oblomov, though affectionate with everyone, *loved him sincerely alone, trusted him alone*, perhaps because he grew up, studied and lived together with him. This is Andrej Ivanovič Štol'c" (Гончаров/Gončarov, 1981, p. 41). Oblomov tells Tarantiev that for him Shtoltz is "closer than any kin" (*idem*, p. 51).

Clever, kind Oblomov is in conflict with a soulless and "mechanical" environment, because the main thing in him is conscience, which makes him suffer throughout his life, i.e. "soul ache": "A snake gnaws at me: this is conscience... My conscience kills me... My own conscience was much stricter than a reprimand... Not a single stain of reproach in cold soulless cynicism lay on his conscience... He suffered for his lost manhood and honor, wept for the dirty fall of a woman who was foreign to him..." (Гончаров/Gončarov, 1981, p. 497). "...No yoke weighs down my conscience: it is as pure as glass" (*idem*, p. 190). "In him all feelings curled into one lump – shame" (*idem*, 1981, p. 214). "It's as if someone is persecuting you. – And so persecuted. – Who is it? – Shame..." he whispered (*idem*, p. 217). The main thing in Oblomov is not that he was a serf and therefore died; not only because of "oblomovšina", not only because he did not know how to put on stockings, the hero dies. He died because he was endowed with a suffering conscience, in other words, his conscience; because "...in his soul he had faith in friendship, in love, in human honor, and no matter how many mistakes he made

with people, no matter how many more, his heart suffered, but the foundation of goodness and faith in him has never been shaken ". (Гончаров/Gončarov, 1981, p. 17).

Conscience is a person's ability to exercise moral self-control, independently undertake moral obligations, to demand from himself to fulfill them, and to reflect on the moral side of the actions performed. Conscience is manifested, on the one hand, as rational awareness of the moral content of one's own activity, and on the other hand, as emotional experience in connection with this content. Therefore, conscience is first of all a moral paradigm of responsibility, i.e. internal control by a person of his activity and its results. T. Efremova's definition: "A sense of moral responsibility for your behavior and your actions in front of yourself, people around you and society" (Ефремова/Efremova, 2000).

"The conscience of the Russian man in general does not manifest itself in his inner morality, but in the form of an emotional experience, a 'remorse of conscience.' Therefore, the conscience of the Russian man is more emotional than rational, of the Western man it is more rational than emotional. In the cultural archetype of the Russian man conscience is more a decoration than a component of spiritual intension of practical activity" (Чернева/Černeva, 1998, p. 11). Oblomov suffers, but does nothing to remedy the situation. He promises Olga that he is ready to throw himself into the abyss for her sake. To which Olga remarks: "Yes, in words you punish yourself, *throw yourself into the abyss*, give half your life, but there comes doubt, sleepless night: how tender you become to yourself, careful, caring, how far you see ahead...!" (Гончаров/Gončarov, 1981, p. 271). Oblomov is tormented by his conscience that he has not realized himself in life, is not worthy of Olga's love, but small obstacles, such as divorced bridges or constant work and study for the sake of the woman he loves, become a painful burden for him. Therefore, Oblomov's conscience is more a path to remorse and torment than to concrete practical action.

The word "abyss" appears frequently in the novel. It has two meanings: the first is Oblomov's constant feeling that he is falling into an abyss; and the second is that Oblomov and society are separated by an abyss (he is on one side – they are on the other). The dismantled bridge, pushing back the meeting between Oblomov and Olga, symbolizes the fact that "there also lies an abyss between reality and the ideal, over which a bridge has not yet been found, and will hardly ever be built" (Гончаров/Gončarov, 1980, p. 253). Gončarov tried to build this bridge. He saw the achievement of harmony in the organic union of opposites: fantasy/reality, movement/peace, national/worldly. This is evidenced by Gončarov's portrayal in The Pallada Frigate. Siberia, a prototype of the future Russia, where pioneers are simultaneously dreamers and practitioners, where the norm is represented by the

unity of all peoples: patriarchal and civilized, rational and emotional, practical and contemplative, northern and southern, western and eastern, ancient and young (Недзвецкий/Nedzveckij, 1996, pp. 41-59). It is the same in the novel *Oblomov*. Pšenicyna says about Oblomov's son that "he looks like the dead man", it means that he realizes all the meanings associated with the word "peace" and repeats his father, but he is brought up by Štol'c, hence, in the future the new Oblomov is a poet and a practical man, hence the name and middle name Andrej Il'ič, made of the names (ideas) of his father and educator.

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LANGUAGE, CONTEXT, TRANSLATION

TITLES AND INCIPTS AS LITERARY APPETIZERS: THREE ROMANIAN VERSIONS OF TOLKIEN'S *HOBBIT*, OR THREE FACES OF AN INTERFACE

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Abstract

This paper aims to analyse a series of (sub)titles and incipits as interfaces with the (young) readers and as literary 'appetizers' likely to stimulate them to continue reading. Our case in point is J. R. R. Tolkien's "The Hobbit, or There and Back Again" in Romanian translation (with a particular focus on three versions published in 1975, 1995, and 2012 respectively).

Keywords: *paratext, incipit, fantasy, children's literature, translation*

Rezumat

Lucrarea de față își propune să analizeze (sub)titlurile și incipiturile ca interfețe ale cititorului (tineri) și ca 'aperitive' literare cu potențial de stimulare a lecturii ulterioare. Studiul nostru de caz pornește de la romanul lui J. R. R. Tolkien, „The Hobbit, or There and Back Again”, în traducere românească (având în vedere cu precădere trei versiuni publicate în 1975, 1995, respectiv în 2012).

Keywords: *paratext, incipit, genul fantastic, literatură pentru copii, traducere*

« Tout commencement est une prise de position » (Andrea Del Lungo).

Introduction

What this paper aims to investigate is the potential value of (sub)titles and incipits as interfaces with the (young) readers and as literary 'appetizers' likely to stimulate them to continue reading. Our case in point is J. R. R. Tolkien's *The Hobbit, or There and Back Again* in Romanian translation (with a particular focus on three versions published in 1975, 1995, and 2012 respectively). Although this is not the result of an empirical research, relying on sociological tools and on statistics, it does take (be it implicitly) into account Reception Theory, as forged by Barthes (1970, 1973), Iser (1976), Jauss (1978), Picard (1986) etc., and, thus, the reader is seen as a participant in the act of literary communication. The analysis we propose is rather of a textual and contextual nature (i.e. the three Romanian versions will be contrasted with the 'original' text, and each of them seen in their corresponding historical, ideological, and cultural contexts, as products of their time, as ruled by different translation norms). (Sub)titles and incipits

will be considered as the predilect locus of the “reading contract” or pact (an agreement readers comply with as they start reading whatever text the author proposes). Once on the threshold of some new story, it is up to the readers to decide whether they will go on or give up reading, and it is usually the title and the very beginning of that story which helps them make a decision.

Although Genette’s celebrated study on paratexts (1997) does not go so far as to detail upon incipits, they should not be excluded from paratextuality. Regarding the current status of research on translated incipits, we can no longer speak of an actual shortage of studies (see, among others, Watts (2000), Tahir-Gürçaglar (2002), Pellatt (2013), and an entire issue of *Palimpsestes* discussing “préfaces et paratextes traductifs”). Neither is there a shortage of studies on Romanian versions of Tolkien’s books (see, for instance, Ojică, 2003). Nevertheless, the matter is far from being exhausted. What the present paper aims to do is refer to (translated) titles and incipits only, as a sort of metonymic representation of the whole. Our choice is also (partially) motivated by practical reasons: “[u]nlike novels, of course, and most short stories, which are extremely compact in their construction, incipits are shorter and more manageable with respect to the analysis of textual parameters” (Hescher, 2009, p. 101).

After outlining the main conceptual anchors and the corpus we will be relying on, in the former part of the paper we will proceed to examine three Romanian versions of Tolkien’s *The Hobbit*.

Due to space constraints (having to do with both the length of the four texts under consideration and with the average length of an article), smaller textual fragments (phrases, sometimes individual words) will be analyzed, without ever losing sight of the ‘bigger picture’ (the complete English and Romanian versions, the overarching story). Given that the title and incipit are part of a strategic (para)textual territory and illustrative of the entire text as well as of a global strategy, we start our analysis from the premise that they were considered accordingly by translators.

Back-translation (from Romanian to English), usually written between brackets, is always mine. The ‘original’ fragments are written in italics, whereas the translated ones are between inverted commas (unless they are listed inside table cells).

On Titles

As suggested by Charles Grivel, a title is a primarily functional tool, meant to identify the work, to designate the work’s subject matter, and to play up the work (Grivel, 1973). For Leo Hoek, too, “it may that may appear at the head of a text to designate it, to indicate its subject matter as a whole, and to entice the targeted public” (Hoek, 1981, p. 17), but it is equally a set of linguistic signs in a paradigmatic relation with the text, as it partially summarises it (*ibidem*, p. 3). For Gérard Genette, only the designating

function is obligatory, the other two being largely “optional and supplementary” (Genette, 1997, p. 76). Nevertheless, one may never reduce a title to designation (and it is not only the subject matter it designates – the content, the form, or the genre may also be alluded to). The title is hardly a linguistic object only; it is equally a semiotic object, as well as a cultural sign. It fulfills a structural function (in that it provides the text with a global meaning), a poetic function (in that it synthesizes and filters the whole through a single figure of speech), and a dramatic function (in that it sets the tone and creates an expectation). The persuasive function of titles is, likewise, complex: there are important subsidiary functions within it, ranging from provocation to valorization, and ultimately to advertising. In other words, there is much to expect from a title: relevance, originality, clarity, brevity, specificity, engagingness.

On Incipits

The incipit exhibits the ‘seeds’ of the story to a considerably larger extent than the title. Generally supposed to be a promise of entertainment, of enjoyment, it is of crucial importance within the overall economy of the text. Not only does it set things in motion (narrative-wise), but it often presents the reader with an enigma which helps move the story forward and maintains suspense (as Barthes’ “hermeneutic code” stipulates).

From an ontological point of view, the incipit represents the “passage of the threshold between silence and discourse” (Raymond Jean, *apud* Del Lungo, 1993, p. 133), and also the moment of contact between author/narrator and reader. More often than not, it is at this point that the narrator sets the stage and gives away key information about the rest of the story. A “strategic zone” with significantly variable limits (it ends before the first important “fracture” of the text), the incipit, too, needs to fulfill a number of functions. In Andrea Del Lungo’s classification, they are:

- 1) the *framing* or *codifying function* (which establishes the text);
- 2) the *interest-stirring function* (which seduces the reader);
- 3) the *informing function* (which stages the fiction);
- 4) the *dramatizing function* (which sets the story off) (Del Lungo, 1993, p. 138).

The *codifying function* typically involves two things: installing the narrator and inscribing the work in the history of a genre (often by means of famous intertexts and generic, stereotypical frames, like “Once upon a time,” which signifies the beginning of a fairy-tale). The *interest-stirring function*, which goes back to the *captatio benevolentiae* in ancient rhetoric, makes use of anticipation to lure readers into reading more. The *informing function*, which goes back to the rhetorical *inventio*, outlines the setting and creates an ambiance by providing answers to essential questions like *who, what, where, why, how, and when*. As for the *dramatizing function*, it depends a lot on the ratio between information allocation and action. As noted by Manfred Pfister (1977), if the “point of attack” (the point where the action sets in)

comes later in the narrative, then the incipit will either dwell on previous events or offer extensive description of the characters, setting, or context.

A “place of mediation between the text and its reader, the addressee and the sender, the narrator and the narratee” (Prud’homme, 2001, p. 70), the incipit serves as an interface between author and public, thus fulfilling yet another function, namely the *limologic function* (see Prud’homme, 2001, p. 73), which combines the informing part with the interest-stirring part while also nourishing the virtual contract or pact between author and reader. Prud’homme sees it further as a “privileged space of epiphanies” or “public space” (Prud’homme, 2001, p. 74). Moreover, as noted by Yves Reuter (Reuter, 2001, *apud* Salbayre & Vincent-Arnaud, 2006, p. 87), any beginning is worth analysing precisely because it programmes the rest of the text, the follow-up, and it offers reference points and indexes which will be constantly reiterated throughout the narrative.

On the Author

A distinguished scholar of Anglo-Saxon literature, particularly of the epic poem *Beowulf*, J. R. R. (John Ronald Reuel) Tolkien is now remembered more as a fantasy writer than as a philologist. Born on January 3, 1892, in Bloemfontein, South Africa, he would discover his passion for ‘dead’ languages and for philology quite early on in life, while at King Edward’s School. In 1910, he entered Exeter College (Oxford), where he deepened his studies of languages and premodern texts. He became a public professor, first at Leeds; then, while teaching at Oxford, he befriended writer C. S. Lewis and began working on *The Hobbit*, which proved to be an unexpected bestseller and prompted him to write a sequel, which ultimately grew ‘out of control’ and turned into *The Lord of the Rings* trilogy (published between 1954-1955). *The Hobbit* is thus important for propelling Tolkien’s career as a popular writer and for being “the flagship of all of Tolkien’s popular writing.” (Green, 1995, p. 8)

On *The Hobbit*: Genesis, (Sub)Genre and Status, Narratology

The Hobbit had its genesis in bedtime stories Tolkien invented for and read aloud to his children, as “Winter ‘Reads’” (Carpenter, 1977, p. 177). The historical point of beginning is a mixture of the proverbial spark of inspiration and a piece of automatic writing or dictation of thought: Tolkien wrote the famous first sentence on an examination booklet, one summer night in 1928, as he was draggingly grading school certificate exam papers. As he later recalled, “One of the candidates had mercifully left one of the pages with no writing on it, (which is the best thing that can possibly happen to an examiner), and I wrote on it: ‘In a hole in the ground there lived a hobbit’” (Carpenter, 1977, p. 175). This spontaneous eruption of the unconscious, which William H. Green (1995) interprets in strictly Jungian terms, was, initially, seen as an isolated burst of creativity, but after an

inevitable latency period, Tolkien decided that the “hobbits” were worth detailing upon.

Initiated in 1928, the narrative was worked on intermittently between 1930 and 1936 – at first, simply for the entertainment of his own children, with no literary pretensions whatsoever. Later on, at the urging of C. S. Lewis and other members of “The Inklings” Literary Club, Tolkien agreed to type and revise the manuscript, which eventually reached the Allen and Unwin publishing house. Stanley Unwin, who believed that the best judges of children’s books were children themselves, gave it to his ten-year-old son Rayner to read: the feed-back was, reportedly, enthusiastic, and a recommendation was issued that the book should appeal to all children between the ages of five and nine.

The Hobbit was thus published on September 21, 1937 on the children’s lists of Allen and Unwin, with eight of Tolkien’s own black-and-white drawings (which he very reluctantly agreed to submit). An immediate success as a children’s book, *The Hobbit* received an accolade in the columns of *The Times* barely a few days after the publication: “All who love that kind of children’s book which can be read and re-read by adults should take note that a new star has appeared in this constellation. To the trained eye some characters will seem almost mythopoetic.” (review quoted in Bloom, 2011, p. 62). In 1951, Tolkien revised *The Hobbit* in order to align it with the mythology he was developing for *The Lord of the Rings*, although the tale itself clearly absorbs epic, mythology, and fairy story (e.g. *Beowulf*, collections by Andrew Lang and the Brothers Grimm, works by Rudyard Kipling, George MacDonald’s, *The Princess and the Goblin* and *The Princess and Curdie*, etc.).

Although hailed as a classic of children’s literature from the very beginning, it is precisely the “juvenile status” of Tolkien’s children which often attracted diatribes against it, as deserving “little serious, purely literary criticism” (Helms, 1974, p. 52). Some critics believe that *The Hobbit* is somewhat too consciously conceived as a children’s book and that Tolkien ‘writes down’ to children. There are, indeed, many avuncular asides scattered throughout the narrative and a general tone of condescension towards a reader regarded as incapable of fully comprehending the meaning(s) of the story or even remembering its details, and need constant reminders (e.g. as when Bilbo crosses “the ford beneath the steep bank, which you *may remember*” (Tolkien, 2002, p. 383, emphasis mine). The narrative intrusions may include an occasional direct addresses to children, foreshadowing of later events, plot clarifications, onomatopoeia and other sound effects. In his 1939 essay “On Fairy-Stories,” Tolkien explained his mistaken belief in infusing his text with a strong didactic purpose (in plain Victorian fashion); in one of his personal letters, he lamented having used a

simplified register, seemingly to cater for children's limited vocabulary, and a "flattening, Bible-in-basic-English attitude" (Letter 234, 22 November 1961; Carpenter, 1981, pp. 310-311). As noted by David Stevens and Carol D. Stevens, there are three basic elements which characterize Tolkien's understanding in 1930 of how best to communicate with his chosen audience of children: the fantastic, the prosaic, and the humorous (Stevens & Stevens, in Bloom, 2008, p. 17). It is the prosaic part, along with inconsistencies of tone and conception, which unsettles some of the critics. "So far from being an accomplished success 'on its own level'", says Brian Rosebury, "*The Hobbit* is an uneasy, if likeable, patchwork of accomplishments, blunders, and tantalising promises of the Middle-earth to come." (Rosebury, 1992, p. 103)

The opposite also holds true: an important sum of critics see precisely *The Hobbit's* excellence as a children's book as the chief reason it deserves attention in the first place (see Lois R. Kuznets's 1981 study, "Tolkien and the Rhetoric of Childhood"), since the narrator, as obtrusive as he might be, is also quite skilfull at maintaining thematic focus. For Harold Bloom, "[p]erhaps because it began as a fairy tale for children, *The Hobbit* is rather more refreshing" (Bloom, 2011, p. 7) and "may well survive as children's literature", whereas "*The Lord of the Rings* is fated to become only an intricate period piece" (Bloom, 2008, p. 2).

The simple, linear, cyclical plot, the flat (unrealistically polarized, either all good or all bad) characters, the central issue (the battle between good and evil), the omniscient narrator, the lack of stylistic sophistication – are all pertinent arguments to label *The Hobbit* as children's literature. Various fantastic elements, like plot devices, characters (hobbits, dwarves, trolls, goblins/orcs, oliphaunts, wizards, wargs, dragons), events, as well as the three sets of foes (goblins, Gollum, and wargs), and the three distinct *eucaatastrophes* (sudden joyous turns), make up the mythological and fairy-tale background on which Tolkien weaves his story. Notwithstanding, even if *The Hobbit* has not but sparingly been taken seriously as fantasy in its own right, it does display the typical duality of children's literature, which never addresses children exclusively. William H. Green calls it a "juvenile masterpiece that hides, like a Trojan horse, an adult story" (Green, 1995, p. 9). Thematically, *The Hobbit* is concerned with increasing maturity: a "parable of growing up" (Stevens & Stevens, in Bloom, 2008, p. 24), or "a variation on the archetypal story of apprenticeship" (Green, 1995, p. 8). Bilbo Baggins, the inexperienced, comfort-loving hero, goes out into the world seemingly as an assistant to a group of dwarves reclaiming an ancient dwarfish treasure now captured a dragon. The causatum of his quest is doubly rewarding: he not only recovers the much-wanted treasure, but he also discovers, through adventures and hardships, his own strength.

The protagonist himself has been a matter of controversy. He is, on the one hand, considered a new, alternative, conscious, 'apprentice' hero, a "male-menopausal protagonist endowed with the energy and appeal of youth, a children's-book hero" (Green, 1995, p. 9) and, on the other hand, an adrogynous, still-childlike, Quixotic, good-natured, spiritually-stagnant, middle-aged character who makes an unlikely hero: "Bilbo Baggins, though an admirable hobbit, is fortunately more a well-meaning burglar than he is a hero. I think we are fond of him because he is a hobbit to whom things happen" (Bloom, 2008, p. 1).

The genetic relationship and the inevitable comparison with *The Lord of the Rings* is responsible, however, for *The Hobbit* still being considered as a largely peripheral creation of the author, a "rehearsal" or an "overture of the grander work, *The Lord of the Rings*" and "essentially a transitional work, a stopping-off point on Tolkien's creative journey from the rudimentary forms of bedtime story-telling to the richly 'realistic' narrative of *The Lord of the Rings*" (Rosebury, 1992, p. 103).

On the Incipit of *The Hobbit*

The instant fame as a children's author brought by *The Hobbit* proved, as it often happens, a double-edged sword, with Tolkien's literary virtues being wildly contested over time. Here is an example verging on vituperation: "Using biblical cadences and greeting-card diction, Tolkien concludes his narrative [...]. That easiness is perhaps the source of Tolkien's appeal" (Stimpson, 1969, pp. 40-43). In spite of this, the opening paragraph (the first two sentences) has become so widely known that in 1980 it was added to the fifteenth edition of *Bartlett's Familiar Quotations*, while the first sentence (i.e. "In a hole in the ground there lived a hobbit.") is recognizable as one of the most famous opening lines in (children's) literature.

As previously stated, the limits of incipits vary from one text to another. When it comes to *The Hobbit*, we could take into account three possible incipits: one that ends after the very first sentence; another, which ends after the opening paragraph; yet another, which ends three pages later, at the first fracture of the text (i.e. the initial humorous interchange between Bilbo Baggins and Gandalf); better yet, the entire first chapter (*An Unexpected Party*) may well be considered the incipit of this otherwise lengthy book. We get to ask ourselves, with Edward Said: "Is the beginning of a given work its real beginning, or is there some other, secret point that more authentically starts the work off" (Said, 1975, p. 3)? Given that the "point of attack" comes later in the narrative, the incipit will absorb an extensive description of the characters, setting, or context; on the other hand, the memorability of the famous opening line(s) makes it/them stand out as the actual, (self-)sufficient, beginning of the story. The apparent 'simplicity' and elasticity of Tolkien's narrative magma allows for such parameter versatility. For

practical reasons (having to do with space), we opted to analyse the medium-sized version (i.e. the opening paragraph). The importance of the this passage cannot be overestimated, as it manages to achieve a lot in just a few words: it establishes the fantasy world setting, it proposes a brand new type (and species) of character, and it introduces one of the major themes of the book (namely the importance of change).

Called simply “a hobbit” at first, Bilbo is left aside, with attention given to his comfortable underground home, redolent of the similarly cozy dwellings of Badger and Mole in *The Wind in the Willows* (1908) by Kenneth Grahame. As Tolkien continues to describe the hobbit hole (the door, the tube-shaped halls, bedrooms, bathrooms, cellars, pantries, wardrobes, kitchens, dining-rooms), the reader also learns about hobbits, most notably that “are little people, about half our height” (Tolkien, 2002, p. 30) and they are big eaters.

On *The Hobbit* in Romanian Translation

The Hobbit has, to the best of our knowledge, been translated into Romanian four times so far: in 1975, by Catinca Ralea (publishing house: Ion Creangă, title: *Poveste cu un hobbit*); in 1995, by Junona Beatrice Tutunea (Elit, title: *Povestea unui hobbit*); in 2007, by Irina Horea (RAO, title: *Hobbitul*, reedited in 2012), and, also in 2007, by Dan Slușanschi (Paideia, title: *Hobbitul, sau într-acolo și înapoi*, reedited in 2010). Catinca Ralea’s version was revised in 2003 by Leon Levițchi and published by RAO with a different title: *Hobbitul*, so we may speak of a total of five Romanian translations. In the present paper, we will focus on Ralea’s, Tutunea’s, and Horea’s versions, as they are not only illustrative of different epochs, but are also available in libraries as well as on the book market, which testifies to their validity as (re)translated texts.

Ralea’s version appeared in 1975 (i.e. during the communist period). This means it was regulated by the translation policies of the time, which included purging or censoring any ‘harmful’ foreign influences. Ralea (a translator, journalist and producer of radio and TV shows) practically introduced Romanians to Tolkien and to fantasy as a genre and, although it was not successful marketing-wise (see also Cernăuți-Gorodețchi, 2002), her translation did pave the way for ‘imported’ fantasy and is relevant in terms of *preliminary norms* (Toury, 1995), which govern the decision related to the selection of texts (authors, text types, source culture etc.).

Junona Tutunea’s translation, produced twenty years later, appeared in a totally different cultural context. After the fall of communism (1989), a plethora of new, private publishing houses appeared, which made purely commercial interests rule over quality and ethics: “Under the pressure of the demand and drawn by the lure of rapid financial gains, they [the newly appeared publishing houses] printed translations that were performed at a fast pace, with little regard for translation faithfulness or ethical norms. The

massive interest in science fiction – mainly addressing a grown and teen readership – also opened the door to fantasy, which was targeted at children. Similarly, the general approach to the translation of children’s literature still followed the orientation of naturalization, with little concern for exposing young readers to the experience of the Other, of the foreign; this time, the purpose of fluency was not to comply with ideological constraints, but to make the text relatable to target readers” (Bîrsanu, 2020, p. 8).

Fortunately, Junona Tutunea’s version is not one of those hasty, on-the-spot translations that characterize the 1990s; it contains, on the other hand, a fair share of archaisms which may be as much her own idiosyncrasy as a result of the translation policies applied at the time.

The fact that *The Hobbit* resurfaced after 2003 is attributed by Mihaela Cernăuți-Gorodețchi (2002) to an external event: namely the production of a film version of the original *The Lord of the Rings (I): The Fellowship of the Ring*.

A Comparative Analysis of Titles

The following analysis will deal with the title of the book, in a first instance, and then move on to the title of the first chapter, which sets the incipit up, thus staging the storytelling experience:

Original Text (1937):	Catinca Ralea’s (1975) Translation:	Junona Tutunea’s (1995) Translation:	Irina Horea’s (2012) Translation:
<i>The Hobbit, or There and Back Again</i>	<i>O poveste cu un hobbit</i> [A Tale about a Hobbit]	<i>Povestea unui hobbit</i> [A Hobbit’s Tale]	<i>Hobbitul</i> [The Hobbit]

Table 1: *The Title of the Book*

The Hobbit, or There and Back Again is rendered by Ralea as *O poveste cu un hobbit*, by Tutunea as *Povestea unui hobbit*, and by Horea as *Hobbitul*. All three Romanian titles are incomplete; Ralea’s 2003 version (revised by Levițchi) is, however, *Hobbitul*, and Dan Slușanschi’s 2007/2010 translation (*Hobbitul, sau într-acolo și înapoi*) is the only one paying attention to the subtitle.

The intrinsic accessory nature of the subtitle makes it easily dispensable, and omitting it altogether might have to do with the norms regulating the translation of children’s literature (which include, among others, reduction and simplification). That subtitles are among the most vulnerable paratextual elements is partly justified historically (think of the kilometric subtitles of 17th and 18th century-fiction!), and partly commercially (you do not want to dissuade a potential buyer from purchasing a book only because of its lengthy, featureless (sub)title). In this particular case, Tolkien’s subtitle (*There and Back Again*) serves as “genre indication” (in Genette’s 1997 terms), suggesting not only a quest, but also circularity, and possibly also a happy

end, while also preserving a tolerable touch of mystery (i.e. where exactly is *there?*).

Ralea's 1975 title, as well as Tutunea's, uses a straightforward, explicit term to indicate genre ("poveste" [(fairy-)tale]) and targetship (children) at the same time - their titles are thus paragenetic. But ironically, it is a function word like the indefinite article that irrevocably affects these two Romanian titles (Ralea's, to an even greater extent than Tutunea's): saying "a hobbit" is like saying "any hobbit" - that is, no one in particular, no one special (which is exactly Bilbo's status at the beginning of the book). Of course, *hobbit* is an invented name designating a fantastic creature; it is therefore an element of fantasy, which Ralea introduced for the first time to Romanian readers in 1975, and then Tutunea, for the first time since 1989 - in both cases, it was a first, and it is up to the indefinite article to refer to nouns in order to introduce them for the first time. It was also a way of smoothly importing an unfamiliar concept by integrating it into a familiar pattern. However, Ralea using this article twice ("o poveste" [a (fairy-)tale], "un hobbit" [a hobbit]), along with the preposition "cu" [with], makes this newly introduced character look trivial (it is not a hobbit's story, it is not even a story *about* a hobbit, it is one which happens to include a hobbit). According to Roxana Bîrsanu, "[b]y resorting to a replacement of the definite article with the indefinite one, the translators annihilated the uniqueness of the character and moved the focus on the idea of adventures" (Bîrsanu, 2020, p. 9).

The fact that the latest versions of Tolkien's *Hobbit* in Romanian (namely, Horea's 2007/2012 text and Dan Slușanschi's 2008 text) make amends for the title, bringing it closer to the original one, corroborated with the source-orientedness of the respective texts, helps validate the long-contested "retranslation hypothesis" (which assigns retranslation a corrective, restorative function). It also shows us that, as Genette used to say, "[i]n actual practice, identification is the most important function of the title, which could if need be dispense with any other function" (Genette, 1997, pp. 80-81).

There are also three different titles, in terms of structure, translation strategy and focalisation:

Original Text (1937):	Catinca Ralea's (1975) Translation:	Junona Tutunea's (1995) Translation:	Irina Horea's (2012) Translation:
<i>An Unexpected Party</i>	<i>Musafiri nepoftiți</i> [Unexpected Guests]	<i>Pe nepusă masă</i> [turning up / occurring out of the blue, uninvited]	<i>O petrecere neașteptată</i> [An Unexpected Party]

Table 2: *The Title of the First Chapter*

Structurally, Ralea and Horea stick to the architecture of the original title, which is based on a noun phrase (*An Unexpected Party*), whereas Junona Tutunea resorts to an idiomatic, prepositional phrase (*Pe nepusă masă*).

The orientation is slightly towards the target in Ralea and Tutunea's case (as in both "musafiri nepoftiți" and "pe nepusă masă" there is a streak of naturalization), and conspicuously towards the source in Horea's case. The literality of the 2012 version of the title is not, however, the most inspired of choices, as it privileges the more popular meaning of *party* (i.e. social gathering involving eating, drinking, and some kind of entertainment) at the expense of its other – partitive, collective, or uncountable – meanings (i.e. group, alliance, or participant). The importance of togetherness, of solidarity, so touchingly emphasized by Tolkien along the book, is thus significantly tuned down. The ambiguity of *party* works both ways in English (there is a group of people who drop by Bilbo Baggins' house and ultimately turn dinner into a dinner party). As a matter of fact, Tolkien uses *party* quite a few times in the book to refer either to feasts, or, to a greater extent, to the group of dwarves reclaiming the ancient dwarfish treasure captured by Smaug, the dragon (e.g. "The elves had brought bright lanterns to the shore, and they sang a merry song as the *party* went across." (Tolkien, 2002: 93, emphasis mine)). The subtitle of first installment in Peter Jackson's three-part film adaptation of Tolkien's novel, *The Hobbit: An Unexpected Journey* (2012), which incorporates and slightly alters the title of the first chapter, also favours precipitancy (*unexpected*) and adventurous quest (*journey*), therefore dynamism, over repast (*party*), which is often static.

Of course, translation cannot be expected to recuperate all the possible meanings of a given word, and, in fact, a recent French version of Tolkien's text (Daniel Lauzon's 2012 translation, published with Christian Bourgeois) displays the same literality ("Une fête inattendue" [An Unexpected Party]). On the other hand, "petrecere"/"fête", while lacking the polysemy of *party* (which makes them somehow bland, by comparison), may well prove to be more lucrative in terms of perlocutionary effect (i.e. the prospect of reading about a party possibly acting as a stronger incentive for the young reader than the prospect of reading about a group of people).

Sticking to the nominal structure of the original title is, in theory, a good idea, as the nominal (or "holophrastic", in Kristeva's 1975 terms) makes the best of ellipsis (i.e. it manages to express a complex of ideas in a condensed way, in a single word or in a fixed phrase, yet it also conveys a sense of timelessness, which befits fantasy). Nevertheless, it is Junona Tutunea's phrase ("pe nepusă masă") that really does justice to the original title, in that it manages to allude to both feasting ("masă") and being caught unprepared ("masă nepusă"). It is equally her phrase which strikes a balance between external focalization (by focusing on the unexpected actions of Bilbo's

guests) and internal focalization (by suggesting Bilbo's emotions when faced with something he had not anticipated). The other two Romanian titles are much more neutral and dispassionate, since nominal style is also characterized, according to Leo H. Hoek, by "static, impersonal descriptivity" (Hoek, 1981, p. 64), as well as by a high degree of stereotypy, if not monotony.

A Comparative Analysis of Incipits

The following table presents the 'medium-sized' version (i.e. the opening paragraph) of the incipit – the original text and the three Romanian versions envisaged in this paper:

J.R.R. Tolkien, <i>The Hobbit</i> , George Allen & Unwin Ltd, London, 1937	J.R.R. Tolkien, <i>O poveste cu un hobbit</i> , traducere Catinca Ralea, Editura Ion Creangă, București, 1975	J.R.R. Tolkien, <i>Povestea unui hobbit</i> , traducere Junona Tutunea, Editura Elit, Ploiești, 1995	J.R.R. Tolkien, <i>Hobbitul</i> , traducere Irina Horea, Editura RAO, București, 2012 [2007]
In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.	A fost odată un "hobbit" care locuia într-o gaură în pământ. Nu era o vizuină din acelea antipatice, murdare sau umede, pline de capete sau cozi de viermi și cu miros de mîl; nu era nici nisipoasă sau lipsită de apă, sau o vizuină în care n-ai pe ce să te așezi sau pe ce să mănînci; era o vizuină de hobbit, și asta înseamnă confort.	Cîndva, într-o vizuină săpată în pământ, trăia un hobbit. Acea însă, nu era o vizuină oarecare, îmbăcsită, jilavă, colcăind de viermi și răspîndind miasmă de mlaștină. Și nu era nici prea uscată, fără strop de apă – ce mai, o biată scobitură nisipoasă, în care nu găsești un locșor unde să te așezi sau unde să mănînci. Era o vizuină de hobbit, așadar foarte plăcută.	Într-o vizuină în pământ trăia odată un hobbit. Nu era o vizuină urâtă, murdară, jechoasă, plină de rămășițe de viermi și duhnind a mocirlă. Și nici o vizuină nisipoasă, uscată, goală, în care să nu ai pe ce să te așezi sau pe ce să îți pui blidul cu mîncare: era o vizuină de hobbit, cu alte cuvinte – dichisită.
	[Once upon a time there was a "hobbit" who lived in a hole in the ground. It was not one of those unpleasant, dirty,	[Aforetime, in a den dug into the ground, there lived a hobbit. That was, however, no stuffy, clammy, ordinary den, crawling with	[In a den in the ground there lived once a hobbit. It was not an ugly, dirty, filthy den, full of worm

	wet dens, full of worms' heads and tails, with a oozy smell; neither was it sandy, nor waterless, nor a den with nothing to sit down on or to eat; it was hobbit's den, and that means comfort.]	worms, spreading a marshy stink. It wasn't too dry either, without a drop of water - in a word, a mere sandy hollow where you can't find a little place for you to sit down on or to eat. It was a hobbit's, hence very pleasant, hole.]	remains and stinking of mud. Neither was it a sandy, dry, empty den, with nothing to sit down on or place your dish: it was a hobbit's hole, in other words - it was posh.]
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Table 3: *The (Medium-Sized Version of the) Incipit*

As can be observed, Tolkien's incipit manages to establish, in but a few words, a special kind of topos, an idyllic microcosm, a very unfamiliar, yet convincing physical background. All the elements constituting a beginning, according to Said (Said, 1975, p. 42) – namely a time, a place, an object, a principle, and an act – are present in these first few lines of the story.

Of even greater importance is the very first sentence of the incipit, which we will isolate from the rest of the text:

Original Text (1937):	Catinca Ralea's (1975) Translation:	Junona Tutunea's (1995) Translation:	Irina Horea's (2012) Translation:
In a hole in the ground there lived a hobbit.	A fost odată un "hobbit" care locuia într-o gaură în pământ.	Cândva, într-o vizuină săpată în pământ, trăia un hobbit.	Într-o vizuină în pământ trăia odată un hobbit.

Table 4: *The Very First Sentence*

Whether reminiscent of the ubiquitous "Once upon a time" of traditional story-telling, or of the incipit of Norse sagas, usually starting with "there was...", *there lived*, in Tolkien's text, serves as both a formal, conventionalised story onset, and a signal that particular narrative forms will ensue. It is not only a trademark, but a powerful incentive, a true appetizer, whetting one's appetite for more reading. "The use of shifters to the fictional world, fiction's equivalent to the fairy tale's "Once upon a time," is also an invitation to read. These shifters are markers to indicate to the reader that the story is about to begin, that he can adjust his posture accordingly, settle more firmly into his armchair, let go of the real world" (Collinge-Germain, 2013, n.p.).

Aware of the importance of this formulaic introduction, Catinca Ralea chooses to focus on it, by extraposition ("A fost odată un 'hobbit' ..."). Junona

Tutunea also uses fronting, but she prefers a poetic “cândva” [once, aforesaid, in the olden days] to the time-honored “Once upon a time”, which manages to convey a sense of remoteness and antiquity. In Irina Horea’s version, syntactic literality considerably diminishes the impact of the rather frugal “odată” [once]. Nostalgia, timelessness, heavenliness and everything else this *once* was supposed to express simply fades away. Or, as pointed out by Brian Rosebury, such a seemingly unimportant word is actually suggestive of a grander, global philosophy: “Tolkien is, of course, in this opening chapter building a land of heart’s desire by elaborating the fairy-tale formula “once upon a time” and adopting the perspective formed in childhood (but deeply embedded in adult consciousness) of the world as concentric circles centred upon Home” (Rosebury, 1992, p. 105).

There are, then, four occurrences of *hole* in Tolkien’s incipit, a term for which all three Romanian translators use a slightly more technical and more elegant “vizuină” [*den, burrow, lair*], thus laying emphasis on the hobbit’s animal side. To decrease repetition (one of the most common translation universals), Ralea uses *once* “gaură” and *thrice* “vizuină”.

The word *hobbit* itself, supposedly a worn-down version of *holbytla* [hole-dweller] is used in the first sentence (and, in fact, in the first passages) is used to introduce Bilbo generically: he is a hobbit like any other at the beginning of the book; he only becomes *the* hobbit towards the end, after many trials and tribulations. Significantly, Ralea introduces the new common name, the new species, between inverted commas, thus highlighting its foreignness, its uncanniness. Tutunea and Horea, on the other hand, lay emphasis on it by placing it at the very end of the sentence.

Moving on to the analysis of the ‘medium-sized’ incipit (Table 3), we will first observe that the special type of litotes Tolkien uses (stating something by denying its opposite) is preserved as such in all the Romanian versions under debate here (“Not a nasty, dirty, wet hole...” but a “hobbit-hole, and that means comfort.”/“ Nu era o vizuină din acelea antipatice, murdare sau umede...”/“ Aceea însă, nu era o vizuină oarecare, îmbăcsită, jilavă...”/“Nu era o vizuină urâtă, murdară, jechoasă...”).

That comfort is extremely important for hobbits is clear from Tolkien’s text: we are told from the very beginning that the dwelling described is by definition comfortable (“it was a hobbit-hole, and that means comfort”). We are then informed that Bilbo was a very well-to-do hobbit, who owned a “most luxurious hobbit-hole” his father, Bungo, had built for his mother, Belladonna Took – a detail which, again, implies not only cozyness, but also a certain degree of opulence. Furthermore, no less than 52 instances of *comfort* and its derivatives or compounds (e.g. *comforting, comfortless, comforted, comfortable, uncomfortable, comfortably, uncomfortably, comfortable-looking*) can be found in the entire text. *Comfort* is a key-word which speaks

about a deeply human predilection: “Bilbo Baggins’s preferences for comfort and a sleepy existence persuade because of their universality. [...] *The Hobbit* remains a rather funny book, so long as it gives primacy to Bilbo’s good sense that adventures are ‘wretched, tiresome, uncomfortable’ ” (Bloom, 2008, pp. 1-2). Yet, the concept as such was overlooked by all Romanian translators (who prefer to express pleasantness and poshness) except for Catinca Ralea.

Food, of equal importance for hobbits, is usually delivered in a binary opposition: feasting versus battle, which is incorporated into the novel in three ways, as shown by Jane Chance: thematically (through the confrontation between Bilbo and various monsters which may well eat him), structurally (through an alternation of party chapters with battle chapters), and symbolically (“through the internalization of the conflict within the hero”) (Chance, 2001, p. 63). Bilbo has frequent daydreams of food, and his last name probably comes from bagging, which, according to the *Oxford English Dictionary*, is “used in the northern counties of England for food eaten between regular meals; now, especially in Lancashire, an afternoon meal, ‘afternoon tea’ in substantial form.” (Tolkien, 2002, p. 30). The fact that the hobbit-hole was “nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat” already informs the reader of the significance of food in a hobbit’s life. Catinca Ralea renders this part with surprising deference to the source text (“nu era nici nisipoasă sau lipsită de apă, o vizuină în care n-ai pe ce să te așezi sau pe ce să mănânci”). Junona Tutunea leaves her personal imprint, by using exclamations (“ce mai!”) and diminutives (“locșor”) (“ce mai, o biată scobitură nisipoasă, în care nu găsești un locșor unde să te așezi sau unde să mănânci”). As for Irina Horea, she resorts to an informal word of Slavic origin (“blid”) (“Și nici o vizuină nisipoasă, uscată, goală, în care să nu ai pe ce să te așezi sau pe ce să îți pui blidul cu mâncare”), which instantly places the hobbit in a befitting rural context. After all, Tolkien himself had declared: “The Hobbits are just rustic English people, made small in size because it reflects the generally small reach of their imagination, not the small reach of their courage or latent power” (Carpenter, 1987, p. 180).

What is definitely noticeable from the very first lines of the Romanian texts is a different approach to register. The lexis employed by Catinca Ralea in the given extract seems rather bland and consistent as compared to the other two, although the rest of her text shows inconsistencies in terms of the (in)formality of the language employed. As noted by Roxana Bîrsanu, the 1975 translation “presents itself as a product of its time, which complies with the standards and expectations of its epoch, but it also goes beyond it, in an attempt to enrich the then existing literary framework” (Bîrsanu, 2020, p. 12). Neither blatantly target-oriented (as one might expect from a first translation), nor annoyingly source-oriented, Ralea’s incipit is, like her entire text, an example of fluency and balance. Tutunea’s, on the other hand,

“through the constant interventions in lexis and syntax, the massive use of additions and archaisms, reveals an effort to make the text sound as an original to the point of suggesting a rewriting of the source text” (Bîrsanu, 2020, p. 11). All three Romanian versions strive to create a familiar setting for target readers, but Irina Horea’s text displays (from the incipit to the very end) an utterly discordant register. In the extended incipit, we find archaisms, regionalisms, very popular terms and exclamations (e.g. “jehoasă”, “duhnind”, “blid”, “megieși”, “pântecoși”, “soață”, “bazaconie”, “hăr-mălaie”, “mătăluță”, “măiculiță!”, “moșu”, “aoleo!”, “povestelnicul”) along with technical terms like “hublou”.

Conclusions

The three Romanian versions of *The Hobbit* analysed here all manage to offer, from the very beginning (in the titles, subtitles and incipits) “glimpses of an exhilarating temporal and spatial scope” (Rosebury, 1992, p. 104). Moreover, if we take into account Mircea Breaz’s binary opposition *intentional* stylistics versus *attentional* stylistics (Breaz, 2008, 2013), all of them are clearly *attentional* (literarity aims at the reader’s attention) rather than *intentional* (literarity consists of discursive properties exemplified by the text). The interest-stirring function fulfilled by these incipits is certainly the most powerful, if variable, of the functions.

However, they are also different: Tutunea’s text strikes as the most poetic of them all, Ralea’s as the most ‘faithful’, and Horea’s as more of a “readerly” than a “writerly” text (i.e. a text which does not necessarily challenge the reader’s position as a subject, in Barthes’ 1974 terms). There are all sorts of norms regulating the translation of children’s literature: preliminary norms, literary and educational norms, pedagogical norms, and business norms (see Desmidt, 2003). The fact that the latest translation, which happens the most reedited (thus, the most successful?) of them all, is also the one that points to the current trend in translations: various economic considerations (in other words the so-called *business norms*) prevail over any other type of norm.

All in all, it is a good thing there are multiple Romanian versions of one and the same text. If the incipit is an interface between the author and his/her public, then, paraphrasing Tolkien’s (full) title, we, too, may speak of the incipit of *The Hobbit*, or three faces of an interface.

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