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LITERARY HOAXES IN GOGOL'S WORK

ЛИТЕРАТУРНЫЕ МИСТИФИКАЦИИ В ТВОРЧЕСТВЕ ГОГОЛЯ

Abstract:

This article reveals the literary hoaxes in the works of N.V. Gogol on the example of his works “Dead Souls”, “Viy”, “Evenings on a Farm near Dikanka”. The images and quotes of his works are given, and the peculiarities of poetics in the aspect of typological correspondences are noted, the motives of the dual world are revealed, which are the source of the plot for a number of works of the Russian writer

Keywords: Gogol, literary mystification, dual world, motive, opposition of chronotopes

Аннотация:

В настоящей статье рассматривается литературная мистификация в творчестве Н. В. Гоголя на примере его произведений «Мертвые души», «Вий», «Вечера на хуторе близ Диканьки». Приведены образы и цитаты его произведений, а также отмечаются особенности поэтики в аспекте типологических соответствий, обнаруживаются мотивы двоемирия, которые являются источником сюжета для ряда произведений русского писателя

Ключевые слова: Гоголь, литературная мистификация, двоемирие, мотив, оппозиция хронотопов

Introduction

The explosion of interest in artistic mystification in the 18th and 19th centuries is perceived as the starting point for turning to personal artistic myth-making. Interest in mythical gods is pushed into the background, and a person with an extraordinary legend of life, a mythical biography is promoted. Artistic mystification reaches a high level of generalization of the various aesthetic techniques accumulated by it: through the creation of an illusory reality, the combination of the real and the unreal in a single artistic context. The problem of mystification is connected with the problem of consciousness: consciousness reflects or creates reality, can adequately read texts, or endows them with its meaning. The study of the problem of reality in fiction puts forward the task of showing that in a vanishing reality, the remaining evidence about it, texts, mystifies reality and at the same time restores its true meaning, that is, preserves the metaphysical essence of reality (Gulius N.S., 2006.). An analysis of the issues of the research topic of the article complements the development of ideas about the reception of artistic mystification in the history of Russian literature of the era of N.V. Gogol, and the possibility of its interpretation in educational courses on fiction in university and school practice.

Usually, when we mention a particular writer known to us, we have certain associations associated with his work. For example, the name of Dostoevsky evokes in our memory scenes of despair, breakdown, driving the heroes to madness. When we remember Turgenev, we imagine a story of someone's love, which usually ends in separation. As for Gogol, his name is often associated with various mystical stories that simultaneously capture and frighten. However, Gogol's talent lies not only in the ability to terrify his readers. Turning to "Evenings on a Farm near Dikanka", we can often notice the author's irony about folk ideas about witches, devils and other otherworldly forces, as, for example, in this case: "The frost increased, and it became so cold above that the devil jumped from one hoof to another and blew into his fist, wanting to somehow warm up his frozen hands. It is not surprising, however, that someone who was pushing from morning to morning in hell, where, as you know, is not as cold as ours in winter, and where, putting on a cap and standing in front of the hearth, as if a kukhmaster he is sinners with the pleasure with which a woman usually roasts sausage for Christmas."

The relevance of the study is explained by the incomplete study in the work of the Russian writer N.V. Gogol's artistic mystification as a method of generating text, which is determined by the need to understand the "language" of literary literature of the writer in the situation of

creating a multivariate artistic world. Consideration of N.V. Gogol's acceptance of mystification as a product of a metatext structure is important concerning the question of the cognitive capabilities of fiction as a form of contemporary art.

N.V. Gogol belonged to those artists whose work hid many secrets and mysteries that arouse the imagination, cause controversy, but leave no one indifferent. The literary scholarship was mainly interpreted the creative legacy of the writer in Soviet times from the point of view of the significance of the socially accusatory side, which, of course, is true, but not enough. Gogol's poetics contains many (sometimes hidden) elements that still require their scientific explanation. These, undoubtedly, should include the terrible as the highest form of the tragic. The artistic significance of the tragic and the terrible in the poetic structure of N.V. There is no doubt about Gogol, but this question has not received the necessary explanation in literary science, in particular it belongs to the category of terrible. Comprehension of its complex nature is precisely what determines the relevance.

Scientific novelty

We define the scientific novelty of this research as the fact that the method of literary mystification in the work of N.V. Gogol is an expression of special quality and a certain way of artistic organization of human consciousness, and is placed in a wide cultural context.

Tragicism and the terrible as a special art form in the work of N.V. Gogol were not previously the subject of a separate study but were included in the works of literary scholars as an integral part of the general analysis of the writer's poetics.

The purpose of the study is due to the need to consider the mystical as an important artistic constant of the writer's poetics, which determines the creative manner of Gogol, the artist as a whole.

Literature review

Researchers of Gogol rightly believe that his work was not isolated from foreign literature and culture. So, Gogol's long stay in Italy could not but affect his work. Nikolai Gogol's trip to Italy is associated with romantic pilgrimages; it has been repeatedly pointed out that Rome - pagan and Christian at the same time - was spiritually close to the writer. The influence of Italian literature on the work of Gogol was also considered. It is known that Gogol highly appreciated Dante's Divine Comedy. In one of his letters, Gogol says that he has begun reading the romantic historical tragedy by Nicollini "Antonio Foscarini". Another letter contains an analysis of the comedy by G. Giraud "The Uncle in a Difficult Situation", the translation of which was made by a group of Russian writers with the participation of N. V. Gogol. From the letters of Gogol, it is known about his passion for satirical dialectal poetry of Rome. At that time, Gogol was interested in establishing the folk origins of contemporary Italian literature, he wanted to understand how its national character was formed. The Russian writer succeeded in discovering previously unknown artistic layers in Italian literature, feeding directly from folk roots. Apparently, the acquaintance with the Italian poet G. Belli, who wrote comic sonnets, had a certain value for N. V. Gogol. Gogol called Belli a truly national poet. In Belli's sonnets, researchers find many motives that sound in the unfinished story "Rome" by Nikolai V. Gogol

Research methods and material

Modern literary science has a huge number of works dedicated to N.V. Gogol, which testifies to the unquenchable interest in the creative heritage of this unusual artist. The works of N.V. Gogol continue to be staged on stage, various cinematic versions of them are offered, quite active work is underway to identify the innovative features of Gogol the artist, taking into account the new provisions of the theory of literature developed in the last decade. And, nevertheless, much in Gogol's work continues to arouse keen interest, for Gogol the artist, as they say about authors of this level, is a writer of Shakespearean scale. Indeed, N.V. Gogol turns out to be inexhaustible from the point of view of the universal and world ideas to which he turned. He was interested in eternal, contradictory questions, insoluble to the end. The works of N.V. Gogol are in such a row as Shakespeare's Hamlet, Cervantes's Don Quixote, as the creations of Lope de Vega, Goethe, Defoe, and Swift.

Results and discussion

To understand the meaning of mystical motives in the work of N.V. Gogol, it is necessary to trace their connections with folk art proper, with the objective reality that surrounded the writer, to identify the place of each of the two worlds in the integral system of each of the works under consideration.

In this work, mystical motives in the work of N.V. Gogol is studied from three points of view: from the folkloristic point of view, that is, the mythological and folklore sources used by N.V. Gogol to create works; from a literary point of view, that is, the specificity of mystical characters in the works of Gogol is considered, their difference from the original folklore prototypes; from the point of view of their place in everyday reality, which also finds a place in Gogol's stories.

In Gogol's world, there is an eternal struggle between the beginning of the good and the beginning of the evil, as the basis of the satirical polarization of Gogol's laughter. Here God and the devil are the engines of personality orientation in Gogol's bipolar way of life. The writer traveled to Germany, Switzerland, France, Austria, Czech Republic, Italy, continuing to work on the novel-poem *"Dead Souls"* Chichikov, the main figure of the novel, appears as the devil himself or his messenger, acquiring souls. This is how the author imagines Chichikov's visit to Korobochka: ... *Suddenly, at dead midnight, when everything was already asleep in the house, a knock is heard at the gate, the most terrible one can imagine; they shout: "Open, open, otherwise the gate will be broken!"* He appears armed from head to toe and demands: *"Sell, he says, all the souls that have died"* *"No, he says, they are not dead, it is mine, he says, it's up to you to know whether they are dead or not ..."* yourself in English! And make a note about the author's translation.

The heroine of the novel Korobochka is guided by real phenomena of the world order, but she is suspicious of Chichikov as a phenomenon from another world:

- *"At what time did God bring you? For a while, God sent: Thomas is like that - I had a candle burning all night in front of the image. Eh, my father, yes, you have something like a hog (unclean, demonic animal. - VT), all from a pin and a side in the mud! God knows where he came from, and even at night."*

Servant Selifan also agrees with his mistress that the time of the intruder's arrival is not a good time. Chichikov replies to this: *Be quiet, you fool*. Analyzing this fragment of the novel, the well-known Russian literary critic and critic Tyupa defines Chichikov's answer as "a hint of a special, infernal mission of the acquirer of dead souls" (V.I. Tyupa,). It is not for nothing that Chichikov says to Korobochka: "*Well, it's not about the living; God bless them. I ask the dead.*". Further, with the help of the devil, Chichikov reaches his goal and snatches Korobochka's consent to the deal: "*He grabbed a chair on the floor in his hearts and promised her the devil. The devil landowner was extremely frightened. - Oh, do not remember him, God bless him! She cried, turning pale. - Even the third day all night long I dreamed of the accursed one. I thought it would be for the night to guess the cards after the prayer, yes, apparently, God sent him as a punishment*". In this situation, Chichikov himself appears as a messenger from the devil. This demonic allusion is accompanied by a trick word specific to the infernal theme: "The cake itself was tasty, but after the tricks with the old woman it seemed even tastier" (Gogol). The image of Chichikov is bipolar: it is related to the devilish principle, at the same time it is opposed to it. The failure of Chichikov's intricacies is not his personal failure - it reveals the defeat of the beginning of death in himself, whose soul at first seems truly dead. The author uses the technique of allegory, describing the contents of the box — a soap dish, business cards, funeral and theater tickets, and a small cache for money. In the third chapter of the novel, in the episode of Chichikov's awakening, the metamorphosis of flying feathers in flies flying to the human body at the mytho-tectonic level of the text turns into an allusion of initiation - the symbolic death of the hero: "The sun shone through the window directly into his eyes, and the flies that yesterday slept peacefully on the walls and the ceiling, everyone turned to him: one sat on his lip, the other on his ear, the third strove, as it were, to sit on the very eye, the same one who had the imprudence to sit close to the nasal nostril, he pulled in his very nose, which made him sneeze hard, - the circumstance that was the cause of his awakening" (Gogol. *Dead Souls*). Thus, Gogol raised the problem of the mortification and revitalization of the human soul, and more broadly, of Russian society and, in general, of all mankind.

In the process of analyzing the manifestation in the work of N.V. Gogol's artistic mystification as a method of text generation reveals the development of the concept of romantic irony, which is expressed in the binary opposition of chronotopes (day-night, forest - farm, pond - farm) and characters (boy - devil, girl - witch, father-son, etc.). The author offers his own version of the double world when the ordinary world becomes one side of life, and the other is the inner universe of the distraught hero. This character of artistic anthropology is embodied in the art of romanticism: the opposites of the world (its upper and lower parts) find a response in the human soul, giving rise to deep moral collisions. This, in particular, is the problematics of Gogol's works, among which the collisions of the heroes of the poem "Dead Souls" play an extremely important role in understanding the author's artistic anthropology. The author-narrator points out that the main character and the characters that make up his environment in the work were taken "to show the shortcomings and vices of the Russian man" (Gogol, 1994) different human types, estates, and professions, in the poem Gogol severely accuses in heartlessness and lack of spirituality. The entire poem is a story about how modern man has degraded spiritually and tormented himself with his heart, how he lost heavenly values and clung to earthly values

with his soul. The spiritual poverty of modern man (and humanity) is studied by the author, who carefully observes the heart movements of the heroes of *Dead Souls*. It turns out that their heart speaks more about the initial beginning of higher aspirations, their inner world has lost its hierarchical structure, and the soul no longer rises above the body and does not become the first in a person.

In the process of analyzing the works of Gogol in the aspect of typological correspondences, plot motives are found that originate, in our opinion, in mythological motives. In the process of analyzing the story "Viy", it is established that its spatial organization is close to mythological. Gogol's works are characterized by the division of the world into "ours", into the world of people, the world of life, and the "alien" - a secret, ominous world. In N. V. Gogol's story "Viy", the colorful, full-of-life world of the farm is opposed by the church, which has become a refuge of secret forces. The description of the church emphatically indicates the lifelessness, death around it. The internal description of the church looks gloomy and ominous, and when he finds himself in the church, Khoma begins to think about the presence of "people from the other world" in it. The image of the church, in this case, personifies the border of the worlds, where the struggle between life and death is especially strong, where the interpenetration of the world of "our" and the chthonic world is expected, which indicates the relationship between paganism and Christianity in this work. Gogol's portrayal of the church as a mystical place is not typical of Russian literature. Churches, monasteries, in which otherworldly forces live, and priests and monks become witnesses and keepers of ominous secrets - this is an indispensable attribute of Western European Gothic novels (Irving "Alhambra"). The story traces the stylistic devices of the Gothic novel and Ukrainian folklore.

The division of space is present in N. V. Gogol's story "Old World Landowners", where the artistic space is represented by three worlds alien to each other. Afanasy Ivanovich and Pulcheria Ivanovna live a simple measured life in a closed world for them, the world ends outside the estate. The image of the Forest is an image of a hostile world and appears as an echo of myth since in the mythical representations of all peoples the forest remains a symbol of the entrance to the beyond. For the heroes of the story, the forest is something dark, mysterious, frightening. A cat that comes running from the forest as the culprit of Pulcheria Ivanovna's death is also an indispensable attribute of the mythical. After the death of Pulcheria Ivanovna, the arrival of the heir from the city is expected. Thus, in the story, the image of the city is presented as a representative of the third world - the city world. Although it is as alien to the estate as the forest, it is already a different world - a world of vanity, an artificial world. The author details the features of the third world - these are the numbers that the new owner hung on the buildings of the estate. Gogol recognizes the inevitability of the destruction of the old patriarchal world and does not see an opportunity to combine progress and poetry, the death of a patriarchal estate for him is an irreparable loss (Fedulova O.V., 2006).

When considering the image of the devil in Gogol's work, one important detail comes to light that distinguishes him from Western European Gothic novels (Irving). In the work of the Russian writer, the image of the spirit of evil and the image of the "devil", an evil creature, but not dangerous, are often found. The images of the devil in "Christmas Eve" and "Sorochinskaya Fair" are comic rather than evil images. Such a reduced image of the devil, which the hero

defeats thanks to his ingenuity, originates from Slavic paganism. In the historical works of Gogol, there is a binary opposition of the old and the new, the past and the present. The past is shown as a colorful epic world filled with wonders, in comparison with which the present looks shallow and dull, gray. This motive is clearly expressed in Gogol's cycle "Mirgorod", where behind the story about the heroic Zaporozhye Cossacks narrates "The Tale of how Ivan Ivanovich quarreled with Ivan Nikiforovich." The writer opposes heroism a wretched philistine existence.

An attempt to consider Gogol's appeal to historical plots in the book "Evenings" proves that the writer used the technique of closing the distant past and the real present, as well as the transition of history into myth: past/present, history/myth.

An analysis of Gogol's work in the aspect of the topic of this work makes it possible in a number of cases to comment on the works of the Russian writer in a new way, to present in detail the features and laws of the romantic artistic world. Such artistic devices as the method of binary opposition in a work of art considered in the work are generally romantic. The writer's active appeal to mythology is in the mainstream of typological connections, which led to many plot parallels of his works. N.V. Gogol borrows images from the classic Gothic novel - ghosts (mysterious sounds, abandoned churches), the method of merging two worlds, and the image of the old church as a link in one chain between the real and the other world. The writer uses folk motives and folk beliefs, dreams, and fantastic elements. The horror in the stories of the Russian writer acts as a kind of catalyst that prompts the heroes to action. Gogol's fear is inextricably linked with moral religious aspects. Gogol is an optimist: he believes in his hero, according to the author, in the end, a moral revival will surely occur. His hero must finally admit: "that from everywhere a piercing finger is directed at him, at him, at the current generation" [192].

Conclusion

Analysis of poetic texts by N.V. Gogol confirms the historical and cultural conditioning of literary mystification in his work, the content of which is directly related to the evolution of the work of the Great Russian writer. The theme of literary mystification in the writer's works of art combines both historical-literary and theoretical-literary approaches to the study of his creative heritage and is placed in a wide cultural context.

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Contribution of the authors. The authors contributed equality to the present research.