

A black and white photograph of an interior space, possibly a hallway or a room. The foreground is dominated by a large, striped rug with alternating light and dark bands. In the background, there are several framed pictures or posters on a wall. To the left, a decorative wall panel with a floral or scrollwork pattern is visible. The overall lighting is somewhat dim, creating a moody atmosphere. A bright blue rectangular border frames the central text.

**Averchenko's narrative
peculiarities**



AVERCHENKO'S NARRATIVE PECULIARITIES LAS PECULIARIDADES NARRATIVAS DE AVERCHENKO

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Abstract

The article discusses the features of the artistic style by Arkady Averchenko. It is proved that the satirist created a number of unique satirical types, using specific techniques of the comic. It is possible to reveal the features of Averchenko's individual style with the help of culturally marked language units - linguocultural concepts. It is proved that the key linguistic and cultural concepts are HUMAN / ЧЕЛОВЕК, LIFE / ЖИЗНЬ, REVOLUTION / РЕВОЛЮЦИЯ, LIGHT / СВЕТ and DARKNESS / ТЬМА.

Keywords: satirist, Arkady Averchenko, concept, individual style, person, life, revolution, light, darkness.

El artículo analiza las características del estilo artístico de Arkady Averchenko. Está demostrado que el satírico creó una serie de tipos satíricos únicos, utilizando técnicas específicas del cómic. Es posible revelar las características del estilo individual de Averchenko con la ayuda de unidades lingüísticas culturalmente marcadas: conceptos lingüísticos. Está comprobado que los conceptos lingüísticos y culturales clave son HUMANO / ЧЕЛОВЕК, LIFE / ЖИЗНЬ, REVOLUTION / РЕВОЛЮЦИЯ, LIGHT / СВЕТ y DARKNESS / ТЬМА.

Palabras clave: satírico, Arkady Averchenko, concepto, estilo individual, persona, vida, revolución, luz, oscuridad.



Introduction

Arkady Averchenko was one of the most popular and influential writers of the first third of the 20th century. The satirist enriched literature with vivid images and motifs reflecting the life of Russia during the era of three revolutions. The literary world of the writer incorporates a variety of satirical types, strikes with an abundance of specific techniques for a comic element development. Such recognized talents as M. Bulgakov, I. Ilf and E. Petrov, M. Zoshchenko were formed on his work.

Problem statement

A serious study of the literary heritage by A. Averchenko began only in the early 90-ies of the XX-th century, however, there are few literary and linguistic studies of A. Averchenko's works. There are serious gaps in the study of topics, problems, genre features of his prose. Nowadays, the research work by D.A. Levitsky (USA) [5], L.A. Spiridonova [9], O.N. Mikhailova [6], D.D. Nikolaev [7], E.K. Gurova [3], E.N. Bryzgalova [2], O.A. Kuzmina [4] and others have made a worthy contribution to the study of his work.

Problem discussion

A. Averchenko's creativity in the works of critics. The book by D.A. Levitsky "The Life and Creative Path of Arkady Averchenko" is of particular value which is currently one of the best few monographs on satirists. The monograph "The Life Path of Arkady Averchenko" published in Washington was supplemented with new data and was published in Russia then. The author was the first literary scholar who got acquainted with the archive by A.T. Averchenko and collected the rarest evidence of the writer's friends and colleagues. By the way, it was he who established and resolved some obvious biographical contradictions. To a large extent, the monograph presents foreign criticism about the literary activity of a famous satirist and comedian [5].

One of the chapters of the study "Russian satirical literature of the early XXth century" by L.A. Spiridonova is devoted to the pre-revolutionary work by A. Averchenko. Comparing the nature of the comic in the stories of the writer with the previous Russian satirical tradition and the American humor by M. Twain and O'Henry, L.A. Spiridonova analyzes the original features of the creative method of the Russian writer-humorist: the rejection of political themes, the absence of "laugh through tears", the predominance of hyperbolization, buffoonery, fiction over other methods of a comic effect development. In the last work of the researcher "Immortality of laughter: Comic in the literature of the Russian foreign countries", one of the sections is devoted to the emigrant works by A. Averchenko. L.A. Spiridonova makes several fair observations of changes in the nature of the writer's laughter, analyzes a number of works from collections of emigration period, and draws a parallel with pre-revolutionary creativity [9].

D.D. Nikolaev's dissertation research "The works by N.A. Teffi and A.T. Averchenko: (Two trends in the development of Russian humor)" highlights a new stage in the study of Russian humor of the early 20th century, since the research work attempted to include the works by Teffi and Averchenko into a single literary process, to reveal the traditions, innovation and continuity of the artistic achievements of these writers. Without focusing on the analysis of specific works, D.D. Nikolaev seeks to give a general idea of N. Teffi and A. Averchenko's humor originality [7].



The dissertation “The features of satirical discourse (based on the material of stories and feuilleton by A. T. Averchenko)” by E.K. Gurova is devoted to the study of the writer's style in the linguistic aspect. In particular, the author draws attention to the role of metaphors and comparisons in the humorous works by A. Averchenko, analyzes the syntactic constructions and the types of narrative characteristic of the writer's creative manner. However, the work does not provide a literary analysis of specific works. The author focuses exclusively on the stylistic originality of Averchenko's pre-revolutionary short stories, without affecting his post-revolutionary work [3]. O.A. Kuzmina reveals the problems of the genre originality of the works by A. Averchenko, reflects the features of his story poetics [4].

Artistic style features by A. Averchenko

In our opinion, it is possible to identify cultural traditions, innovation, and continuity of A. Averchenko's artistic achievements through a comprehensive study of his artistic picture of the world, which is based on the identification of culturally labeled linguistic units. They are linguistic-cultural concepts, precedent phenomena, metaphorical and metonymic models. The distinguished cultural-bearing linguistic units, due to their complex multi-layered nature, are the fragments of a cognitive, linguistic and national picture of the world, and different ways of their expression in an artistic text are closely related to the attitude, and the emotional component of the artistic picture of the author's world.

In our understanding, the writer's artistic picture of the world is not only an actualized semantic-semiotic space, but also the linguistic-cultural potential accumulated in a literary text, and the literary and artistic norms in which he participates. It is worth highlighting here the fact that the linguoculturological space of the writer's artistic picture of the world is necessarily created by the entire totality of cultural-bearing linguistic units of a literary text.

The “peak” of reality reflection, which most fully characterizes the artistic picture of the world by A. Averchenko, is the linguistic and cultural concepts HUMAN / ЧЕЛОВЕК, LIFE / ЖИЗНЬ, REVOLUTION / РЕВОЛЮЦИЯ, LIGHT / СВЕТ, and DARKNESS / ТЬМА. The selection of the listed linguocultural concepts is conditioned by the fact that the content of cultural information in them is unconditional. A. Averchenko was firmly connected with the Russian man, Russian life, with the revolution. Being a native of the poor merchants, he knows about the provincial and metropolitan everyday life, about the little things in life, the morals of the inhabitants and their characteristic words that we read his stories also the evidence of the bygone era. The cultural information reflected in the listed linguocultural concepts represents that mental space, the specificity of which we will consider the artistic display of cultural information in the text.

The linguoculturological significance of the concept of LIFE / ЖИЗНЬ in the presented contexts is expressed by such lexical means as antithesis, the idea of the insignificance of present life is expressed by implicit opposition. It was a festive service - and now the pastor is upturned, the image of a linden appears before the reader in two opposite guises: a linden as an object of death and a linden as an object of a quiet life, in which “they drank tea with butter buns, raspberry and currant jam so well”.

The reflection of cultural information in the linguistic-cultural concept of LIFE / ЖИЗНЬ is actualized through a structured set of positive and negative connotations that make up its peripheral zone. The cultural specifics of the content plan of the analyzed



linguocultural concept is manifested in such values of the Russian person, as freedom, the faith in a bright future, and the struggle for freedom.

The observations of the textual implementation of the nuclear and peripheral features of the linguocultural concept REVOLUTION / РЕВОЛЮЦИЯ showed that modal signs that indicate the activity of the revolution are decisive for its explication, showed the result, and the things the revolution should do. These signs are the basic ones for the development of cultural characteristics of REVOLUTION / РЕВОЛЮЦИЯ concept. The frequency of these idioglossias, their functional versatility allows you to go beyond the boundaries of individually-authored conceptual-lexical systems and develop in a collective mental space, to determine the mechanisms of linguocognitive processes based on a prototypical situation. The prototypical situation of this idioglossia includes the following prototypical features:

1) an attempt to seize power using violence

rebellion | revolution | coup | riot | revolt | unrest | insurgency

восстание | революция | переворот | мятеж | бунт | беспорядки | волнения

2) to participate in rebellion, revolution

rebel | seize power | rebel | to perform rebellion

восставать | захватывать власть | бунтовать | взбунтоваться

3) the one who participates in rebellion, revolution

rebel | revolutionary | rioter | skirmisher | insurgent

повстанец | революционер | бунтовщик | застрельщик | мятежник

4) to encourage people to participate in a rebellion, revolution

incite | raise rebellion | agitate

подстрекать | поднимать восстание | агитировать

The analysis of the contexts allowed us to determine the conditions under which these prototypical features determine the functional significance of the idioglossia *revolution*. Note that only the first and third signs are relevant.

The affirmative signs in the semantics of the word (both nuclear and peripheral) are neutralized, the prototypical signs of meaning become determinant. Thus, conditions arise for a metaphorical image of a social phenomenon development. Cf.: First of all, we ask ourselves with a hand on our heart:

– Do we have a **revolution** now?... Is that **rot, stupidity, rubbish, soot and gloom that is happening now, is this a revolution?** ... **A revolution is a sparkling beautiful lightning, a revolution is the divinely beautiful face of Rock enlightened with anger, a revolution is a blindingly bright rocket, flying up like a rainbow among the damp gloom!...**



What is a revolution? It is a coup and deliverance. ... And he <K. Balmont> is wrong in one thing – comparing our “grown up revolution” with a helpless old woman who needs to be wrapped in a cotton blanket.

This is not an old woman — it would be good if the old woman — but it is a half-drunken robber, and you won't wrap him up, but he will wrap himself with your coat pulled off your shoulders [Averchenko, Preface].

Cf.: *Прежде всего, спросим себя, положив руку на сердце:*

- *Да есть ли у нас сейчас революция?.. Разве та гниль, глупость, дрянь, копоть и мрак, что происходит сейчас, – разве это революция?.. Революция – сверкающая прекрасная молния, революция – божественно красивое лицо озаренного гневом Рока, революция – ослепительно яркая ракета, взлетевшая радугой среди сырого мрака!..*

Что такое революция? Это – переворот и избавление. ... И в одном только он <К. Бальмонт> ошибается – сравнивая нашу «выросшую из пеленок» революцию с беспомощной старушкой, которую нужно кутать в ватное одеяло.

Не старушка это, – хорошо бы, коли старушка, – а полупьяный детина с большой дороги, и не вы его будете кутать, а он сам себя закутает вашим же, стащенным с ваших плеч, пальто [Аверченко, Предисловие].

Prototypic characters create the conditions for comparison. Cf: I take a closer look at the Russian revolution, and I see so much strikingly similar to Luna Park - even eerily from a number of strikingly accurate analogies ... [Averchenko, Ferris wheel]. / *Приглядываюсь я к русской революции, приглядываюсь и – ой как много разительно схожего в ней с «Луна-Парком» – даже жутко от целого ряда поразительно точных аналогий... [Аверченко, Чертово колесо].*

It is known that the author creates a hidden, veiled subtext in his work often. Its decoding occurs as the result of prototypical sign actualization in the reader's mind. Let's consider the following context: *The whole beauty of life for a child is that, say, when it's Christmas, then give me a Christmas tree, without a Christmas tree, there is no life for me; if Easter - you send the servant to consecrate Easter cake, wake me up at night and let me eat what I want; and if the eggs are not colored, then I will not eat them - then the holiday is not a holiday for me either. And for my child's pleasure I should eat the whole Passion period and walk in a shabby suit, and as soon as this magnificent Resurrection arrives, you put everything new, everything clean, everything sparkling on me, and send to swing with servants! That's the thing! [Averchenko, Misha Trotsky] / Для ребёнка вся красота жизни в том, что вот, дескать, когда Рождество, то подавайте мне ёлку, без ёлки мне жизнь не в жизнь; ежели Пасха – ты пошли прислугу освятить кулич, разбуди меня ночью да дай разговеться; а ежели яйца не крашеные, так я и есть их не буду – мне тогда и праздник не в праздник. И я должен для моего детского удовольствия всю Страстную есть постное и ходить в затрёпанном затрапезном костюмчике, и как только наступит это великолепное Воскресение, ты обряди меня во всё новое, всё чистое, всё сверкающее да пошли с прислугой под качели! Вот что-с! [Аверченко, Миша Троцкий].* Adult perception of the world is transmitted through the children's similar perception. The child sees the attributes of life that are characteristic of holidays: *a Christmas tree, Easter cakes, conversation, painted eggs, lean food, a shabby*



suit, everything is new, everything is clean, everything is sparkling, the servants, the swing / ёлка, куличи, разговорие, крашеные яйца, постная еда, затрёпанный затрапезный костюмчик, всё новое, всё чистое, всё сверкающее, прислуга, качел. However, the following remarks (*life is not my life without a tree; if the eggs aren't painted, I won't eat them - I don't have a holiday then / без ёлки мне жизнь не в жизнь; а ежели яйца не крашеные, так я и есть их не буду – мне тогда и праздник не в праздник*) reveal the seriousness of what is happening.

Thus, the expansion of the presuppositional component in the meaning of idioglossia in a literary text indicates the great potential of the prototypical situation in the creative process of the linguistic personality.

The idea of light is the key for the artistic world by A. Averchenko: it allows you to understand the peculiarities of perception and awareness of the external and internal world through fundamental ethical and aesthetic categories, such as “good”, “God”, “holiness”, “Christianity”, “enlightenment”, “spirituality”, “purity”, “good is evil”, “beauty is ugliness”, “good is bad”, “faith is unbelief”, “truth is false” by the Russian person. The key idea of light per se acts as an invariant with respect to two linguistic-cultural concepts – LIGHT / СБЕТУ and DARKNESS / ТЬМЕ, which are embodied in various nominative incarnations in the form of graded images-symbols (bright light, moderate, dim, weak, practically absent, etc.).

The basis for the development of the linguistic and cultural concept MAN / ЧЕЛОВЕК is the global contrast for A. Averchenko's worldview, the contrast between the old and the new. Therefore, the main principle of the considered concept development is the opposition and comparison. In connection with this, antonymy is the main linguistic means to objectivize the linguistic and cultural concept of MAN / ЧЕЛОВЕК. The man of old Russia is objectified with the help of adjective paradigms, including positive connotations. The man of modern times is developed with the help of negative connotations.

The analysis of the distinguished linguoculturological concepts, the comparison of their nuclear and peripheral features allowed us to conclude that the feature of A. Averchenko's narrative manner is the depiction of the world with the help of an antithesis, which helps to show the inconsistency of the Russian character, in particular, the ambiguous and sometimes polar attitude of a Russian person to reality phenomena. A special aesthetic tonality in the denotative space of a literary text is acquired by lexemes with a face value. Anthropocentrism of the axiological system of language determines the priority position of such units in the process of the world verbalization. Writers strive to reflect the process of a sustainable cultural and national idea of a person development. So, at the beginning of the XXth century, the concept of a person as an existential substance underwent stereotyping, therefore the "tenant" nomination as “a person living in a house, an apartment renting a dwelling (in relation to the person who rented this room)” became aesthetically significant. Compare: *And now the new Russian “power” does not live in the grandfather's landowner's estate, but in the city: tenants moved out of the apartment, so now the new ones have taken the abandoned apartment (Averchenko, the Estate and the city apartment). For some reason, everyone thinks that the crowned persons are some celestials who have a diamond crown on their heads, a star in their foreheads, and an ermine mantle on their shoulders, the long tail of which drags behind [Averchenko, Kings*



at home] / *А теперь новая русская «власть» живет не в дедовской помещичьей усадьбе, а в городе: съехали жильцы с квартиры, так вот теперь новые взяли покинутую квартиру, значит* (Аверченко, Усадьба и городская квартира). *Все почему-то думают, что коронованные особы – это какие-то небожители, у которых на голове алмазная корона, во лбу звезда, а на плечах горностаевая мантия, хвост которой волочится сажени на три сзади* (Аверченко, Короли у себя дома). The juxtaposition of the "tenant" noun as "the person living in the house, apartment" and the substantive adjective "new" introduces into the same structure of the first one the component 'old', 'caring', and 'solid'. The subsequent context reinforces these senses. Thus, the noun "tenant" acquires a positive connotative coloring. Note that the lexeme "tenant" has never met in a negative context. Thus, life as the most valuable for a person is represented through the prism of revolutionary events, full of light and darkness.

A Russian man as an integral part of nature cannot exist outside of culture. It should be noted here that, along with the linguistic and cultural concepts of HUMAN / ЧЕЛОВЕК, LIFE / ЖИЗНЬ, REVOLUTION / РЕВОЛЮЦИЯ, LIGHT / СВЕТ, DARKNESS / ТЬМА, in our opinion, most deeply reflecting cultural information, case phenomena are also considered as cultural linguistic units, as an indicator of an individual's belonging to a certain era, culture.

The metonymic model, being a culture-bearing linguistic unit, is formed in the artistic picture of the world by A. Averchenko on the basis of the contrast concluded in contrasting the old and the new Russia. The metonymic transference is examined through the prism of the sociocultural opposition of own-foreign. A. Averchenko is nostalgic for old Russia. It is represented as his own, so a person of old Russia is objectified with the help of adjective paradigms, including positive connotations. The new life is perceived by the satirist as a stranger, the concept of a person of a new time is implemented through negative connotations.

Conclusions.

Thus, the Russian man A. Averchenko sees the world primarily as a natural principle, permeated and filled with light, while he considers himself to be an integral part of nature.

The interpretation of individual knowledge is projected onto collective experience. For Russian people, Christian ideals are a high moral and ethical ideal, the pursuit of which, like the pursuit of light, should become the meaning of life. Only by reaching this ideal or by approaching it is it possible to comprehend the truth of the divine light, which permeates both the natural world and the world of Russian man himself.

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