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Mikh. Zoshchenko's "Sentimental Tales": text and context

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Contents

Introduction	3
Chapter 1. “Sentimental Tales”: textological aspect	25
1.1. Historical context	26
1.2. Stylistic correction	28
1.3. Ideological Procrustean Bed	34
1.4. Between censorship and self-censorship	36
Chapter 2. Intertextuality: text in text	47
2.1. Quotation, allusion, reminiscence: the relation of copresence	47
2.2. “The Overcoat” by N. Gogol and “The Goat”	59
2.3. “Stories of Discovery” by A. Chekhov and “Sentimental Tales”	74
2.4. Nietzsche and “Apollo and Tamara”	86
Chapter 3. Intertextuality: dialogue of genres	98
3.1. Parody and stylization: synthetic metagenre	98
3.2. “Sentimental Tales”: literature of sentimentalism?	107
3.3. Parody of the A. Blok’s symbolism	120
Conclusion	138
References	143
Appendix	160

Introduction

“Literature is a dangerous production...”¹ — said Mikh. Zoshchenko not without pathos at the last meeting with K. Chukovsky.

Behind this brief formulation lies the writer’s incredible grief and his deep love for literature.

In 1921, Zoshchenko joined the group “Serapion Brothers”, and later became one of the most famous writers. “His books began to sell out instantly, as soon as they appeared on the book counter”². The introductory article to his collected works of 1929th began with the following words: “A major literary success is associated with the name of Zoshchenko”³.

In 1946, the newspaper Pravda published a report by A. Zhdanov criticizing Zoshchenko. The unfair censure dealt a crushing blow to Zoshchenko’s literary work and reputation, he was soon expelled from the Writers’ Union. The meeting with English students at the Leningrad Writers’ House in 1954 turned out to be Zoshchenko’s last public appearance. During the meeting, he sadly justified himself: “My literary life and destiny in this situation are over. I have no choice. A satirist must be a morally pure person, but I am humiliated like the last son of a bitch...”⁴

Zoshchenko’s work still attracts the attention of critics and literary critics. Let us note several directions of studying his works.

The first direction is *ideological criticism*. The reviews of this type, published in the 1920s-1950s, are devoted to the writer's ideology. They contain a disapproving assessment of the theme of bourgeoisie, pessimistic philosophy in

¹ Chukovsky K. I. From Memoirs // Remembering Mikhail Zoshchenko: Collection / Compiled by Y. V. Tomashevsky. L.: Khudozhestvennaya Literatura. 1990.

² Ibid. P. 46.

³ Ibid.

⁴ Granin D. A. A fleeting phenomenon // Remembering Mikhail Zoshchenko. P. 425.

post-revolutionary life⁵.

The second direction is *stylistic criticism*. The analysis focuses on speech style: skaz and humor⁶. The linguist V. V. Vinogradov was one of the first to study Zoshchenko's language. He noted that in Zoshchenko's tale are merged a variety of deviations from the speech norm: military and bourgeois sociolects, Church Slavonic words, clerical expressions, book and newspaper clichés, etc. Zoshchenko's tale is the first to be studied⁷. Two stylistic phenomena are also noticeable, most often used by Zoshchenko — “ ‘author's puns and ‘various forms of tautologies’ ”⁸. A little later, a number of analytical articles and monographs were published. Among them, it is worth mentioning the authoritative book by M. O. Chudakova “The Poetics of Zoshchenko”, which provides an in-depth analysis of the varieties of skaz. According to the observation of the researcher, the evolution of the Zoshchenko skaz is divided into two periods: until 1925, forms of impersonal skaz were widespread, and since 1925, the reduction of impersonal

⁵ See, for example: Olshevets M. O. *Obushevetsky nabat (About ‘Sentimental Tales’ by M. Zoshchenko)* // *Mikhail Zoshchenko: pro et contra: Anthology*. 2nd ed., revised / Composed, introduction, commentary. I. N. Sukhikh. St. Petersburg: RCHGA, 2015. Pp. 435–439; Veshnev V. G. *Heart-to-heart conversation* // *Mikhail Zoshchenko: pro et contra: Anthology*. Pp. 440–445; Chumandrin M. F. *Whose writer is Mikhail Zoshchenko* // *Mikhail Zoshchenko: pro et contra: Anthology*. Pp. 502–522.

⁶ See, for example: Salagaev V. G. *On the narrative structure of “Sentimental Tales” by M. Zoshchenko* // *Philological collection*. Vol. 13/14. Almaty: Kazakh State University named after S. M. Kirova, 1974. Pp. 245–254; Tomashevsky Y. V. *Laughter of Mikhail Zoshchenko* // *Mikhail Zoshchenko. Selections* / Compiled by Y. V. Tomashevsky. M.: Pravda, 1981. Pp. 3–12; Posadskaya L. A. “Sentimental Tales” by M. Zoshchenko: features of genre and style // *Genre diversity of fiction*. Saratov: SGPI, 1990. Pp. 45–58; Kulyapin A. I. *Disguised by laughter (M. Zoshchenko and F. Nietzsche)* // *Zvezda*. 1995. № 8. Pp. 198–201; Beskina A. A. *The face and mask of Mikhail Zoshchenko* // *Mikhail Zoshchenko: pro et contra: Anthology*. Pp. 537–600.

⁷ See: Vinogradov V. V. *Zoshchenko's language* // *Mikhail Zoshchenko: articles and materials: Collection* / Edited by B. V. Kazansky and Y. N. Tynyanov. L.: Academia, 1928. Pp. 51–92.

⁸ *Ibid.* P. 91.

skaz and the predominance of forms of personal skaz began⁹. In the 80s, an equally serious monograph by M. B. Kreps appeared, “Zoshchenko’s Comic Technique”. The study is aimed at classifying and describing comic techniques, identifying all types of “humor” and explaining the comic effect in each of them¹⁰.

The third direction is biographical criticism. Here we are talking about the literature of the 1960-90s, related to Zoshchenko's life: these are memoirs of contemporaries about the writer, essays, interviews, letters, etc¹¹. There are two important books — “The Face and Mask of Mikhail Zoshchenko” compiled by Yu. V. Tomashevsky¹² and “Mikhail Zoshchenko: the poetics of mistrust” by A. K. Zholkovsky. In the latest monograph, the researcher, using a psychobiographical approach, makes an attempt to take a fresh look at a number of invariant motives: “fear”, “mistrust”, “guarantees of peace”, “preventive measures”, “fear of guests”, “hand phobia”, “neurosis” food: One gets the feeling that Zoshchenko’s artistic world comes down to an encyclopedia of fear¹³.

The fourth direction is comparative criticism. In these studies much attention

⁹ See: Chudakova M. O. Poetics of Mikhail Zoshchenko. P. 60.

¹⁰ See: Kreps M. B. Zoshchenko’s comic technique. Benson (Vt.): Chalidze, 1986. P. 7.

¹¹ See, for example: Eventov I. S. The fate of the writer. (M. Zoshchenko) / I. S. Eventov // Lyrics and satire. L.: Soviet Writer, 1968. Pp. 309–338; Zhurbina E. I. I remember Zoshchenko // Children's literature. 1975. № 8. Pp. 47–54; Ardov M. V. The phenomenon of Zoshchenko // Stolitsa. 1992. № 8. Pp. 56–60; From the letters of M. M. Zoshchenko to V. V. Zoshchenko (1941–1954) / (Published by V. V. Buznik) // Mikhail Zoshchenko. Materials for creative biography. Book 1. St. Petersburg: Nauka, 1997. Pp. 80–107.

¹² Mikhail Zoshchenko. From letters (1917–1921) // The Face and Mask of Mikhail Zoshchenko: Collection / Compiled by Y. V. Tomashevsky. M.: Olympus-PPP, 1994. Pp. 16–38; Mikhail Zoshchenko. From notebooks and notebooks // The Face and Mask of Mikhail Zoshchenko. Pp. 105–134. Chronological framework of the life and work of Mikhail Zoshchenko // The Face and Mask of Mikhail Zoshchenko. Pp. 34–365.

¹³ See: Zholkovsky A. K. Mikhail Zoshchenko: poetics of mistrust. M.: School “Languages of Russian Culture”, 1999. P. 26.

is paid to the typological and intertextual analysis of Zoshchenko's prose. One line of research is the study of the strong intertextual valence of his prose with the works of N. V. Gogol and A. P. Chekhov. Another line of research - the intertextual connection of Zoshchenko's prose with the works of A. S. Pushkin, F. M. Dostoevsky, L. N. Tolstoy, N. S. Leskov — is less pronounced, but has also been studied¹⁴.

Of course, Zoshchenko's works are closely related to classical literature. I. N. Sukhikh notes: "His <Zoshchenko> prose grows on the powerful foundation of the classical tradition: not only from Gogol's overcoat, but from Pushkin's tailcoat and army coat, Dostoevsky's picturesque rags, Chekhov's frock coat"¹⁵. The remark best characterizes "Sentimental Stories", where each text is constructed as a mosaic of quotations, woven from classical literature, in particular, the works of N. V. Gogol, A. P. Chekhov, F. M. Dostoevsky and the literature of sentimentalism. The stories provide valuable material for the study of intertextuality.

Intertextuality is a text-generating category. The French semiotician Y.

¹⁴ See, for example: Zholkovsky A. K. *Mirror and zazerkalye: L. Tolstoy and Mikhail Zoshchenko / A. K. Zholkovsky // Wandering dreams and other works*. M.: Nauka, 1994. Pp. 122–138; Nosyrina O. A. "People" by M. M. Zoshchenko and "Poor People" by F. M. Dostoevsky: On the issue of literary connections // *News of the Russian State Pedagogical University*. A. I. Herzen. 2008. No. 69. Pp. 233–238; Obukhova I. A. Gogol's traditions of the 'laughing word' in the early prose of M. M. Zoshchenko // *Gogol's collection / Ed. by O. M. Buranok*. O. M. Buranok, V. Sh. Krivonos, O. I. Serdyukova. St. Petersburg; Samara: Volga State Social and Humanitarian Academy, 2009. Vyp. 3 (5). Pp. 253–259; Koleva I. P. M. M. Zoshchenko and A. S. Pushkin: Literary Traditions // *Vestnik of Tver State University. Series: Philology*. 2013. № 3. Pp. 309–313; Semkin A. D. *Chekhov. Zoshchenko. Dovlatov: in search of a hero*. St. Petersburg: Ostrovitanin, 2014. 424 p.

¹⁵ Zoshchenko Mih. *Collected Works: In 7 vol. T. 1*. M.: Vremya, 2008. C. 14. (In this work all quotations from Zoshchenko's works are given according to the given edition with the indication in brackets after the quotation of the volume number in Roman numerals and the page number in Arabic numerals).

Kristeva, in her work “Bakhtin, the Word, Dialogue and the Novel”, rethinking the concept of dialogism by M. M. Bakhtin, first introduced this term: “Any text is constructed as a mosaic of quotation, any text is a product of the absorption and transformation of some other text”¹⁶.

In the work “Closed Text”, Yu. Kristeva considers such a property of the text as “*productivity*”, and insists that: “1) the text is located in the language, but its relationship to the language is redistributive (destructive-constructive) in nature, therefore, when analyzing texts should use logical rather than purely linguistic categories; 2) every text is a permutation of other texts, intertextuality; in the space of a particular text, several statements taken from other texts intersect and neutralize each other”¹⁷.

Y. Kristeva does not use the term ‘intertext’. In her opinion, the text is equivalent to intertext. The main attribute of the text is intertextuality. The functioning of the text is manifested in the destruction and reconstruction of ‘other people’s’ text: this process is accompanied by the generation of textual meanings — this is the mechanism of intertextuality.

Thus, intertextuality denotes quotation, circulation of signs between texts. The signs of intertextuality are quotation and dialogicality.

It should be noted that intertextual dialogicality is not synonymous with Bakhtin’s dialogism. The subject of the study of dialogism and intertextuality is different: it is the transition from word to text.

The theory of dialogism is based on the study *of someone else’s word*. By someone else’s word, Bakhtin means “every word of every other person, spoken or written in his own (that is, in my native) or in any other language, that is, every word that is not mine. In this sense, all words (statements, speech and literary

¹⁶ Kristeva Yu. Bakhtin, word, dialogue and novel // French Semiotics: From Structuralism to Poststructuralism. M.: Progress Publishing Group, 2000. P. 429.

¹⁷ Kristeva Yu. Closed Text / Y. Kristeva // Semiotics: Studies on Semanalysis / trans. from french. E. A. Orlova. M.: Academic Project, 2013. P. 46.

works), except my own words, are someone else's word. I live in a world of other people's words"¹⁸, "our speech, that is, all our statements (including creative works), is full of other people's words, varying degrees of foreignness or varying degrees of mastery, varying degrees of awareness and emphasis. These foreign words bring with them their own expression, their own evaluative tone, which is assimilated, processed, and re-emphasized by us"¹⁹. The reality of language-speech is "the social event of speech interaction carried out by utterance and utterances"²⁰. The utterance assumes the function of ideological communication between speakers and hearers. The worldview, emotion and evaluation of the subjects are conveyed through the utterance, with "the dialogic response personifies every utterance to which it reacts"²¹. Consequently, the dialogicality of the word is closely connected with its subjectivity.

According to Bakhtin, the word belongs to the category of metalinguistics, to social ideological phenomena, "the word is always filled with ideological or life content and meaning"²². The relationship between "one's own" word and "someone else's" word, as the most typical dialogical relationship, is considered in the socio-historical context. Any "own" word refracts the "alien" word, due to this it acquires the character of otherness.

For Bakhtin, the text is "the primary given of all these disciplines and, in general, of all humanitarian-philological thinking...", and "humanitarian thought is born as a thought about other people's thoughts, expressions of will,

¹⁸ Bakhtin M. M. *Aesthetics of verbal creativity*. M: Art, 1986. P. 367.

¹⁹ *Ibid.* P. 283–284.

²⁰ Voloshinov V. N. <Bakhtin M. M.> *Marxism and Philosophy of Language: Basic Problems of the Sociological Method in the Science of Language*. M.: Labyrinth, 1993. P. 104.

²¹ Bakhtin M. M. *Problems of Dostoevsky's poetics* / M. M. Bakhtin // *Collected Works: In 7 vol. T. 6*. M.: Languages of Slavic Cultures, 2002. Pp. 206.

²² Voloshinov V. N. <Bakhtin M. M.> *Marxism and Philosophy of Language: Basic Problems of the Sociological Method in the Science of Language*. P. 77.

manifestations , expressions, signs...”²³. Text is like a fabric woven from signs born in the process of dialogue with other texts. “Every text has a subject, an author (speaker, writer). Possible types, varieties and forms of authorship”²⁴. In a polyphonic novel, the author, characters, and reader enter into an equal dialogue with each other, avoiding the domination of anyone's ideas. The prerequisite for the emergence of dialogue in the text is the impulse of the author's consciousness. The author builds his own artistic world, expressed in the peculiarities of plot construction, description of characters' psychology, construction of chronotope.

Bakhtin's theory of dialogism emphasizes the otherness of the word and intersubjective dialogism, which is interpreted by Kristeva as *intersubjectivity* . Therefore, when “the concept of intertextuality takes the place of the concept of intersubjectivity”²⁵, the focus of attention shifts from the subject of the word to the text.

In contrast to dialogism, intertextuality arises in the presence of quotation, without regard to the orientation to the ‘alien’ word. Let us give an example: fairy tale as a speech genre is oriented “to another word, to someone else's speech”²⁶. However, it does not have an intertextual character due to the absence of quotation. This shows the difference between intertextuality and dialogism: the essence of dialogism is intersubjective dialogicality, whereas intertextuality is caused by sign quotation between texts.

Y. Kristeva defines “a text as a kind of translinguistic instrument that redistributes the order of language, establishing relationships between communicative speech referring to immediate information and various types of previous or simultaneous utterances”²⁷, “the ‘literary word’ is not like a certain

²³ Bakhtin M. M. Aesthetics of verbal creativity. P. 297.

²⁴ Ibid. P. 298.

²⁵ Kristeva Yu. Bakhtin, word, dialogue and novel. P. 429.

²⁶ Bakhtin M. M. Problems of Dostoevsky's poetics. P. 96.

²⁷ Kristeva Yu. Closed text. P. 46.

point (stable meaning), but as a place of intersection of textual planes, as a dialogue between different types of writing — the writer himself, the recipient (or character) and, finally, the writing formed by the current or previous cultural context”²⁸. Therefore, the text realises the meaning-making function — the production activity of transposition of one sign systems into others, which leads to the generation of new meanings. In this process, the bearers of the word: author, reader, character — act as impersonal components of writing, and the word is an element involved in the production of the text.

Y. Kristeva’s interpretation of the text is closer to that which M. M. Bakhtin calls dialectical connection between texts at abstraction from the author: “In dialogue voices are removed (division of voices), intonations are removed (emotional and personal), abstract notions and judgments are peeled out of living words and lines, everything is squeezed into one abstract consciousness — and so dialectics is obtained”²⁹.

A prominent representative of the theory of intertextuality is the poststructuralist R. Barthes. His interpretation of this concept is more specific.

R. Barthes introduced the term *intertext*, considering the text as an “unquoted quotation”: “Any text is an intertext: at various levels, in a more or less recognizable form, it contains other texts — texts of the previous culture and texts of the surrounding culture; any text is a fabric woven from second-hand quotes. Fragments of all kinds of codes, various expressions, rhythmic patterns, fragments of social languages, etc. penetrate into the text and undergo redistribution there”³⁰. It means that in any text there are always signs from someone else's text, they are taken by stereotypes, the collective unconscious, and even socio-cultural life itself as a sign exists in the form of a text.

²⁸ Kristeva Yu. Bakhtin, word, dialogue and novel. P. 428.

²⁹ Bakhtin M. M. Aesthetics of verbal creativity. Pp. 371–372.

³⁰ Quoted in: Ilyin I. P. Poststructuralism. Deconstructivism. Postmodernism. M.: Intrada, 1996. C. 226.

The novelty of R. Barth's research consists in the complete denial of the author's authority as the creator of the text. His expression 'death of the author' means the liberation of the text from the author and, as a consequence, the freedom of reading. In other words, in the text "it is not the author who speaks, but language as such; writing is an initially impersonal activity"³¹. Writing begins where death comes for the author. The author is replaced by the writer/scriptor. The denial of the author's initiative during the creative process is somewhat conventional, but in doing so the reader becomes not only an interpreter of the text, but also a co-author.

P. Barthes considers that the text is created in the process of dynamic production of signs: "...the text is cognised, comprehended through its relation to the sign', 'the text is evasive, it works in the sphere of the signifier"³². The text is a kind of endless game of signification, in which signs are superimposed and deformed, encoded and decoded, as a result of which the meaning of the text acquires infinite possibilities of generation and expansion.

According to R. Barthes, the meaning of intertext manifests itself in the course of dialogue between signs, without creating a complete picture. The semantic infinity of texts is connected with the process of reading. The text demands to unite "reading and writing in a single sign activity"³³. This means that the reader, entering the space of the text, participates in the activity of decoding, based on his own reading experience. In order to continuously generate meaning, the text requires "active cooperation from the reader"³⁴.

M. Riffaterre also appreciates the importance of the reader in relation to the construction of intertextuality: "Intertextuality is the reader's perception of the relationship between a given work and other — previous or subsequent —

³¹ Bart R. Selected works: Semiotics. Poetics. M.: Progress, 1989. P. 385.

³² Ibid. P. 416.

³³ Ibid. P. 420.

³⁴ Ibid. P. 421.

works”³⁵. The presence of intertextuality, in the scientist’s opinion, is evidenced by the phenomenon of ‘agrammaticality’; the reader should understand its appearance and meaning by applying the methods of ‘heuristic’ and ‘retroactive’ reading. In heuristic reading, the reader uses linguistic competence and literary knowledge to perceive agrammaticality through which intertextual signals such as incomplete descriptions, allusion and quotation appear. In retroactive reading, the reader recalls the just perceived agrammatical details, correcting his/her understanding of the text³⁶. Thus, the decipherment of intertexts largely depends on the erudition of the reader. M. Riffater practically extends the contact-establishing function of intertexts.

We provide a few additions and provisions to the development of the theory of intertextuality.

Firstly, the novelty of the theory of intertextuality lies in the recognition of the active interaction between the reader and the text, the importance of the reader in the joint creation of the text with the author.

In this case, the author’s absolute control over the text disappears. The reader becomes an equal creator of the open and unfinished text, endowed with the ability to expand its meaning, to decode the intertext based on reading experience and cultural memory. The reader’s intrusion enlivens the dialogicality of signs between texts, simultaneously reflecting the polemical relations of openness and closedness of the space of texts. The reader’s interpretation of the text, bringing new meaning into it while establishing intertextual connections, enters the intertextual field, together with the intertext becomes capable of productivity.

In addition, multivariant intertextuality can stimulate the reader's creativity. For example, a reminiscence evokes several associations in the reader at once: “the

³⁵ Quoted in: Pieguet-Gro N. Introduction to the Theory of Intertextuality / trans. from French by G. K. Kosikov, V. Y. Lukasik, B.P. Narumov. 2nd ed. M.: LENAND, 2015. Pp. 55.

³⁶ See: Riffaterre M. Semiotics of Poetry. Bloomington: Indiana University Press, 1978. Pp. 5–6 (Translation is mine — B. T.).

unity of the work is set by the creative intentions of the artist, but around this ‘core’ are grouped ‘associative perceptions and feelings’ that arise in the reader independently of the will of the author”³⁷. “*Reader (research) intertextualit*” is fair, by which N. A. Fateeva understands the focus “ on (1) a more in-depth understanding of the text or (2) resolution of misunderstanding of the text (text anomalies) by establishing multidimensional connections with other texts...”³⁸.

Secondly, the author’s intention outlines the boundaries of intertextuality.

The reader is not subject to the author's manipulation, but the author, as a rule, anticipates the perception of the intertext. One cannot fully agree with a concept that denies the status of the author. As N. Pieguet-Gro writes: “...some intertextual techniques (for example, stylization) require that the author clearly recognize his own writing and very precisely control the element of heteroglossia that it includes”³⁹.

Thirdly, due to intertextuality, the text is created through the joint creative activity of the author and the reader.

The quotation of signs between texts is, first of all, a creative act of the author. The intensity of *intertextual valence* (I. N. Sukhikh) depends on the degree of transformation of signs by the author. In parody and stylisation, the author's intention can be approving, negative or neutral. In any case, it is expressed quite definitely. From our point of view, intertextual analysis requires the integration of the subjectivity of the author and the reader. The author creates prerequisites for the text to possess intertextuality, and the reader becomes the subject of decoding intertexts. As M. B. Yampolsky states: “The text is not a thing, it is a transforming field of meanings that arises at the intersection of the author and the reader. At the same time, the text belongs not only to what the author consciously introduced into

³⁷ Khalisev V. E. *Theory of Literature*. 3rd ed. M.: Vyshaya Shkola, 2002. Pp. 148–149.

³⁸ Fateeva N. A. *Intertext in the world of texts: Counterpoint of intertextuality*. 4th ed. M.: Book house “LIBROKOM”, 2012. Pp. 16–17.

³⁹ Pieguet-Gro N. *Introduction to the theory of intertextuality*. P. 79.

it, but also to what the reader brings into it in his dialogue with him”⁴⁰.

Depending on the reader's cultural memory, erudition, and amount of literary knowledge, two polarised options are possible when reading: failure to recognise intertexts, which leads to their omission, or subjective-impressionistic reading and random coincidence of texts, which causes discretisation of intertexts. We recognise the significance of bringing together biographical materials concerning the writer, such as diaries, essays, articles, memoirs of contemporaries, in order to argue for dialogic connections and the influence of one author on another, through which the interpretation of intertexts will become more convincing.

Finally, in order for the theory of intertextuality to become an effective method of analysing works, it is necessary to clarify the concepts and boundaries of intertexts.

By intertextuality we will understand the property of quoting a “other's” text, reflecting the permutation or circulation of signs between texts. Intertext is a “other's” text in “own” text. The subject of our study is a literary text.

Intertextuality is the poetics of quoting a “other”s’ text.

I. P. Smirnov perceives intertextuality as a reference to a “other” text, meaning that “the meaning of a work of art is fully or partially formed through reference to another text, which is found in the work of the same author, in related art, in related discourse or in previous literature”⁴¹.

I. V. Arnold, based on Bakhtin’s theory of dialogism, understands intertextuality as “the inclusion in the text of entire other texts with a different subject of speech, or their fragments in the form of quotes, reminiscences and

⁴⁰ Yampolsky M. B. *Memory of Tiresias: intertextuality and cinema*. M.: RIK “Culture”, 1993. P. 34.

⁴¹ Smirnov I. P. *Generation of intertext: Elements of intertextual analysis with examples from the work of B. L. Pasternak*. St. Petersburg: Language Center of St. Petersburg State University, 1995. P. 11.

allusions”⁴².

Yu. M. Lotman’s conception of text clearly transmits the essence of intertextuality. He considers the construction ‘text in text’ — “a specific rhetorical construction in which the difference in the coding of different parts of the text is made a revealed factor in the author's construction and reader's perception of the text. Switching from one system of semiotic awareness of the text to another at some internal structural boundary constitutes in this case the basis for the generation of meaning”⁴³. From this we can deduce two main properties of the text: *generation of new meanings* and its *pragmatism*. According to Yu. M. Lotman, a text is a “*semiotic space*”; the introduction of an external text (another text, a reader, a cultural context) changes the semiotic situation and generates new meanings within the textual world into which it is introduced. The invasion of a “fragment” of someone else’s text plays *the role of a semantic catalyst*. The interference of intertextual signs is considered a factor of the text, called the “*meaning generator*”. Its implementation also requires the reader; a process of transformation takes place in his consciousness. This “relationship between text and man” reflects the pragmatism of the text⁴⁴. These features of the text indicate the meaning-forming function of intertexts and the significance of the reader.

The meaning of intertexts is determined by the context, addressee and addressee. When these components change, the meaning of the intertext also changes.

The text is the carrier of the previous culture, which carries the ideology of the era. The same text, falling into different cultural contexts, interacting with other people’s texts and reconstructing signs, leads to a change in the semantics of signs

⁴² Arnold I. V. Semantics. Stylistics. Intertextuality. St. Petersburg: St. Petersburg State University Publishing House, 1999. P. 351.

⁴³ Lotman Yu. M. Text in the text / Yu. M. Lotman // Selected Articles: In 3 vol. T. 1. Tallinn: Alexandra, 1992. P. 155.

⁴⁴ See: Ibid. P. 152–153.

or the function of texts. The same quote in different contexts can perform both positive and negative evaluative functions.

In different eras, the reader is certainly influenced by historical and cultural values; accordingly, his perception of intertexts is also changeable. The meaning of intertexts has “*historical variability*” (Yu. B. Borev). This phenomenon can be explained from the point of view of receptive aesthetics: “a work is not equal to itself, its meaning is historically changeable thanks to the “dialogue” of the text and the reader”⁴⁵. However, this does not mean that the reader interprets the text arbitrarily. “The text contains a stable program of value orientations and meaning”⁴⁶. Regardless of the meaning of the intertext, a stable semantic core remains in the text.

Continuing our consideration of intertext types, let us turn to studies that outline the results of applying theory to practice.

J. Gennet divided intertextual relations into five groups: “1) intertextuality as the “co-presence” in one text of two or more texts (quote, allusion, plagiarism, etc.); 2) paratextuality as the relationship of the text to its title, afterword, epigraph, etc.; 3) metatextuality as a commentary and often critical reference to its pretext; 4) hypertextuality as ridicule and parody of one text by another; 5) architextuality, understood as the genre connection of texts”⁴⁷. It is shown that intertextuality was strictly given a narrow meaning.

Based on the research of J. Gennett, N. Pieguet-Gro summarizes two types of intertext connection: the relation of co-presence (quote, reference, allusion) and the relation of production/derivation (parody, stylization)⁴⁸.

I. N. Sukhikh offers a practical way to analyze the intertextuality of a literary text. From his point of view, intertexts are typologized according to the levels of

⁴⁵ Borev Yu. B. *Aesthetics*. M.: Higher School, 2002. P. 439.

⁴⁶ *Ibid.*

⁴⁷ Quoted in: Ilyin I. P. *Poststructuralism. Deconstructivism. Postmodernism*. Pp. 227–228.

⁴⁸ See: Pieguet-Gro N. *Introduction to the theory of intertextuality*. P. 82–108.

the artistic world: “verbal, linguistic (quote, reminiscence) — chronotope (quoted details, landscapes, etc.) — character (supertype, eternal image, archetype) — action (borrowed plot, plot rhyme)”⁴⁹.

Based on the above research, we expand and specify intertexts at different levels of the literary text:

At the linguistic level:

— an accurate and inaccurate quotation from someone else’s statement, a quotation with and without attribution.

At the spatiotemporal level (level chronotope):

— quotation details, quotation name of the scene, quotation landscapes and interior;

— reference to the characteristics of time;

— reminiscence on the chronotope.

At the subject level:

— personal allusion to artists, writers, images of characters transferred from “alien” text;

— reminiscence of a supertype, eternal image, archetype;

— reminiscence of the biography and events from the lives of other people.

At the action level:

— borrowed plot and plot reminiscence;

— an allusion to a well-known historical, literary, mythological event.

At the genre level:

— parody and stylization⁵⁰.

⁴⁹ Sukhikh I. N. On the boundaries of intertextuality: Chekhov's text and ‘intertext’ (several positions) // *Intertextual analysis: principles and boundaries: Collection of scientific articles / Edited by A. A. Karpov, A. D. Stepanov. SPb.: SPbSU Publishing House, 2018. P. 30.*

⁵⁰ This part of the paper is based on the article by the author of the dissertation: Bao Tingting. *Intertextuality: the poetics of “other's text” (on the material of ‘Sentimental novels’ by Mikhail Zoshchenko) // Vestnik VSU. Series: Philology. Journalism. 2022. №. 2. Pp. 20–23.*

The relevance of the research is conditioned by the insufficient study of the textual aspect of ‘Sentimental Tales’, the history of their creation, as well as the need to rethink the links with the traditions of the Russian classics in Zoshchenko's prose in its entirety and complexity, taking into account the intertextual component.

The **material** of the dissertation is the works of M. M. Zoshchenko, and related texts by N. V. Gogol, F. M. Dostoevsky, A. P. Chekhov, A. A. Blok, literature of sentimentalism, etc.

The **object** of the research is the vertical context of ‘Sentimental Tales’. The **subject** of the research is the textological aspects of Zoshchenko's tales and the intertextual phenomena manifested in them.

The vertical context is understood as “the historical and philological context of a given literary work”⁵¹. The vertical context, according to G. I. Lushnikova, is divided into “cultural context” and “socio-historical context.”

The “context of culture” includes “the context of literary works and the context of works of other types of art,” the directions of which may include “the space of text and prototext, quoting and quoted text”⁵². The context of literary works can include “the space of text and prototext, quoting and quoted text”⁵³, so the problem partly concerns the intertextuality of the text, as well as the development of continuity, invariance and permutation artistic traditions.

“Socio-historical context” means “the context of realities, toponyms, anthroponyms, historical facts”⁵⁴. Along this line, we will analyze the creative history of Zoshchenko’s texts.

⁵¹ Akhmanova O. S., Gyubbenet I. V. “Vertical context” as a philological problem // Questions of linguistics. 1977. No. 3. P. 49.

⁵² Lushnikova G. I. Intertextuality of a work of art. Kemerovo: KemSU, 1995. P. 53.

⁵³ Ibid. P. 52.

⁵⁴ Ibid. P. 53.

The purpose of the research is to reveal textological aspects of the novels, their genesis and regularities of creation, especially the socio-historical factors reflected in the novels, the views of editors and censors, the literary taste of the reader and the evolution of the writer's aesthetics, as well as to describe the forms and functions of intertexts in the novels, the originality of Zoshchenko's poetics.

The set goal implies the solution of the following tasks:

1) to compare the first publication of each text with its 1936 version, which is considered to be the last author's edition of the book; to analyse the reasons for the revisions and the evolution of Zoshchenko's opinions;

2) to identify the links between M. M. Bakhtin's idea of dialogism and Y. Kristeva's theory of intertextuality;

3) to generalise the main scientific works devoted to the study of intertextuality, and on the basis of these studies to offer our own interpretation of intertextuality, to clarify the definition and boundaries of intertexts;

4) to identify the types of intertexts in "Sentimental Tales"; to substantiate the transformation of texts by N. V. Gogol, A. P. Chekhov, A. A. Blok, as well as the poetics of sentimentalism; to describe the functions of intertexts.

The methodological approach is based on structural-semiotic, textual, comparative-typological, cultural-historical, intertextual principles.

The theoretical foundation of the study is formed by the works of M. M. Bakhtin, Y. Kristeva, R. Barta, M. Riffater, Y. M. Lotman, Y. N. Tynyanov, I. P. Smirnov, M. B. Yampolsky, Z. G. Mints, I. V. Arnold, N. A. Fateeva, N. Piege-Gro, J. Genette, B. M. Eichenbaum, M. O. Chudakova, B. V. Tomashevsky, V. V. Vino. Fateeva, N. Piege-Graud, J. Genette, B. M. Eichenbaum, M. O. Chudakova, B. V. Tomashevsky, V. V. Vinogradov, A. K. Zholkovsky, B. M. Sarnov, E. M. Meletinsky, A. F. Losev, I. N. Sukhikh, G. I. Lushnikova and others.

The scientific novelty of the study lies in a comprehensive comparison of the versions of "Sentimental Tales", an explanation of the reasons for the edits at the ideological, aesthetic and censorship levels; an attempt to rethink the theory of

intertextuality and distinguish between types of intertexts; systemic analysis of intertextual phenomena and description of their functions.

The scientific and practical significance of the study is to expand knowledge about the theory of intertextuality and the poetics of “Sentimental Tales”. The results can be applied in the practice of university teaching of stylistics, textual criticism, and the history of Russian literature.

Structure of the work. Qualification work consists of an introduction, three chapters, a conclusion, a list of references and an appendix. The volume of work is 246 pages.

The first chapter examines the creative history of the Sentimental Tales. The first publications of each story are compared with the 1936 version in several aspects: stylistic, ideological, censorship.

The second chapter is devoted to intertextuality in the form of ‘text in text’. It attempts to distinguish between quotation, allusion and reminiscence, describes the features and functions of intertexts on the example of texts by N. V. Gogol, A. P. Chekhov and others.

The third chapter focuses on the intertextual relations of derivation. The concepts of parody and stylisation as genre intertextuality are analysed, and the transformation of A. A. Blok’s poetics of sentimentalism and symbolism in Zoshchenko's work is studied.

The conclusion step-by-step summarises the main conclusions of the research results.

The appendix compares the printed publications of ‘Sentimental Tales’ of different years, noting all the changes in these versions.

The following main **provisions are submitted for defense:**

1. In the 1936 version of “Sentimental Tales” most of the stylistic and ideological edits were made due to the demands of readers, critics, censorship or

self-censorship.

2. Intertextuality is the poetics of quoting “other’s” text.

- Intertext is a “other’s” text in “own” text. The meaning of intertext is characterised by cultural and historical mobility. When contexts, addressees and addressees change, the meaning of intertexts also changes.

- In the intertextual field the meaning of the text is created as a result of joint creative activity of the author and the reader. The author's intention outlines the boundaries of intertextuality and anticipates the reader's perception of intertext: the reader becomes an equal creator of the open and unfinished text.

- The main types of intertextual relations are co-presence and derivation. The relation of co-presence is marked by the obvious presence of the “other’s” text in the “own” text. Derivation relations reflect the genre dialogue between different texts.

3. In “Sentimental Tales” different intertextual valence with classical literature is evident: rewriting of Gogol’s “Overcoat”, reminiscence referring to Chekhov’s genre of “discovery stories”, stylisation under the idyllic chronotope of sentimentalism, mythological allusion to Apollo’s aesthetics and parody of Blok’s symbolism.

The main results:

1. In comparison with the first publication in the 1936 version there are three types of edits. The first is stylistic: neutralisation of words, reduction of repetitions, tautologies and pleonasm, psychological detailing, antonymic substitution. The second — ideological edits — are the amplification of existential-reflexive fragments. And finally, the third type is the edits made for censorship purposes: a significant part of politically sensitive wording was reduced, absolute negation was replaced by partial negation; phrases reflecting a pessimistic worldview were reduced, which gave the narrative a more optimistic flavour [Bao Tingting, 2022: 9–20].

2. The main types of intertextual relations are co-presence and derivation. The co-presence relationship is manifested in the obvious presence of the “other’s” text in the “own” text, which is expressed by the text-in-text construction with the help of quotation, allusion and reminiscence. Derivational relations include parody and stylisation and reflect intertextuality at the genre level. Parodied and parodying systems are opposing. Parody as a way of cultural struggle often demonstrates the conventionality of the pre-text through its mechanical use or distortion, reflecting the destructive-destructive relations of signs, while stylising language systems are in harmonious coexistence with stylised ones, they demonstrate cultural continuity [Bao Tingting 2022: 20–23].

3. “The Goat” by M. M. Zoshchenko and “Overcoat” by N. V. Gogol have a strong intertextual connection, which is manifested: 1) at the level of the subject — in the quoted image of the “little man” and portrait detail; 2) at the level of space — in the fact that the quoted urban space has a fantastic character; 3) at the level of action — in the plot reminiscences; 4) at the linguistic level — in the fact that Zoshchenko quotes Gogol’s grotesque and his different speech styles [Bao Tingting 2022: 434–438].

4. “Sentimental Tales” in general follows the artistic principle of Chekhov’s “discovery stories”. The theme of epiphany, the composition ‘it seemed — it turned out’, existential problem, metaphysical connotation of the subject, “case complex’ in Zoshchenko’s stories are often reminiscences that refer to Chekhov’s prose. In such reminiscences, Zoshchenko’s and Chekhov’s texts form a symmetrical repetition; the intertext mirrors the representative features of the source text, deepening the reader’s understanding of Zoshchenko’s text, allowing the traditional cultural signs to be reconsidered [Bao Tingting 2022: 69–77].

5. In “Apollo and Tamara” the allusion to the myths about the Greek god Apollo and Nietzschean theory fulfils a meta-language function: it explains the reasons for the tragedy that determined the unhappy fate of Zoshchenko’s hero Apollo, and reflects the opposition between individualism and collectivism.

6. In *Sentimental Tales*, the stylisation of the idyllic chronotope of sentimentalism is palpable. The intertext, which contains the theme of the destruction of the idyll, bears a kind of anti-utopian character, manifested in the aspects of “individual and society”, “technology and art” [Bao Tingting 2022: 70–81].

7. In Zoshchenko’s analytical book *On the Fracture*, Blok is called a “sad knight”, and this image symbolises the crisis of individualism. This crisis then becomes the object of parody in “M. P. Sinyagin”. [Bao Tingting 2024: 132–140].

Approbation of work. The main provisions and results of the work were discussed at scientific conferences: X International Conference of Young Scientists and Postgraduates ‘Idyllia, bucolic, village in history, culture, literature to the 100th anniversary of the New Economic Revolution in Russia’ (Moscow: IMLI RAN, 2021); 23rd International Conference of students, undergraduates, postgraduates and fellows “Media in the Modern World. Young Researchers” (St. Petersburg: School of Journalism and Mass Communications, SPbSU, 2024).

8 articles were published on the topic of the dissertation, 7 of which were published in publications recommended by the Higher Attestation Commission under the Ministry of Education and Science of the Russian Federation:

1. Bao Tingting. On the creative history of “*Sentimental Tales*” by Mikhail Zoshchenko // *Rhema. Rema*. 2022. No. 2. Pp. 9–20. (VAK)

2. Bao Tingting. Chekhov’s context in “*Sentimental Tales*” by Mikhail Zoshchenko // *Bulletin of Perm University. Russian and foreign philology*. 2022. T. 14, issue. 3. Pp. 69–77. (VAK)

3. Bao Tingting. “*The Goat*” by M. M. Zoshchenko and “*Overcoat*” by N. V. Gogol: towards an intertextual connection // *News of Saratov University. New episode. Series: Philology. Journalism*. 2022. T. 22, issue. 4. Pp. 434–438. (VAK)

4. Bao Tingting. Intertextuality: the poetics of “alien text” (based on the material of “*Sentimental Tales*” by Mikhail Zoshchenko) // *Vestnik VSU. Series: Philology. Journalism*. 2022. No. 2. Pp. 20–23. (VAK)

5. Bao Tingting. Poetics of sentimentalism in the works of M. M. Zoshchenko // Bulletin of the Russian State University for the Humanities. Series “Literary Studies. Linguistics. Culturology”. 2022. No. 6. Pp. 70–81. (VAK)
6. Bao Tingting. On the problem of tale (based on the work of M. M. Zoshchenko) // Bulletin of the Udmurt University. Series “History and Philology”. 2023. T. 33, issue. 2. Pp. 449–453. (VAK)
7. Bao Tingting. Parody of the symbolism of A. Blok in the prose of Mikhail Zoshchenko // New Philological Bulletin. 2024. No. 2. Pp. 132–140. (RSCI, Web of Science, VAK)
8. Bao Tingting. Poetics of color in the works of N. V. Gogol and M. M. Zoshchenko // Professor’s Journal. Series: Russian language and literature. 2021. No. 3 (7). Pp. 31–38.

Chapter 1. “Sentimental Tales”: textological aspect⁵⁵

This chapter examines the creative history of “Sentimental Tales” using a textual approach⁵⁶.

Textological research is the basis of literary research; it is important in seeing the genesis and patterns of text creation, as well as in identifying the evolution of the writer’s aesthetic and ideological attitudes in his creative process.

Some observations on the features of the manuscript of the story “M. P. Sinyagin (Memories of Michel Sinyagin)” are presented in the work of V. Yu. Vyugin⁵⁷. The textual commentary of I. N. Sukhikh in the publication of “Sentimental Tales” (2008) is based on comprehensive research: “Zoshchenko, as a rule, crossed out or wrote in individual words or fragments and only in rare cases varied the text, changed syntactic structures. Most of the changes in the story are additional characteristics of time and heroes, clarifying philosophical passages”⁵⁸.

The observations contained in the listed works are of undoubted value, but do not constitute either a classification of reworkings, or a systematic generalization of their originality, or justification of the reason for the correction.

So, using textual analysis, we will compare the first publication of each story with the 1936 version in stylistic, ideological and censorship aspects. The text changes during the process of its creation: historical factors, literary tastes,

⁵⁵ This chapter is based on an article by the dissertation author: Bao Tingting. On the creative history of “Sentimental Tales” by Mikh. Zoshchenko // Rema. Rhema. 2022. No. 2. Pp. 9–20.

⁵⁶ Most manuscripts of Zoshchenko’s early works have not survived. For some archival publications see: Mikhail Zoshchenko. From notebooks and notebooks. Pp. 105–134; From the diary entries of M. M. Zoshchenko (1916–1921) / (Publication by A. I. Mikhailov) // Mikhail Zoshchenko. Materials for creative biography. Book 3. Pp. 102–111.

⁵⁷ Vyugin V. Yu. The story “M. P. Sinyagin”. To the creative history of the work // Mikhail Zoshchenko. Materials to the creative biography. Book 2. P. 14. P. 14.

⁵⁸ Sukhikh I. N. Comments // Zoshchenko Mih. Sentimental stories / Collected Works <T. 3>. Composition, comments. I. N. Sukhikh. M.: Vremya, 2008. P. 588.

editorial control, prevailing ideological and political trends can influence the text. Thus, the goal is to find out the reasons for overtime.

1.1. Historical context

“Sentimental Tales” is Zoshchenko’s cycle of the 1923–1930s, consisting of four prefaces, eight stories and the adjacent, final cycle “Michelle Sinyagin”. They were first included in the 1927 collection “What the Nightingale Sang About”.

The structure consists of two parts. The first part included the texts “The Goat” (1923), “Apollo and Tamara” (1923), “The Terrible Night” (1925), “What the Nightingale Sang About” (1925), “A Merry Adventure” (1926). They are presented in chronological order. The second part contained the stories “Wisdom” (1924) and “People” (1924). In the modest, humorous words of the writer: “One story is simply not suitable in its content, the other story is written rather boringly, without creative technique and inspiration”⁵⁹. But in these words one can feel certain stylistic nuances: “‘Wisdom’ and ‘People’ were created in a meditative-didactic manner, alien to the general mood of most works, and in essence formally adjoined this cycle”⁶⁰. Both of them were composed with a more serious pathos, “elements of parody are almost completely pushed into the shadows and the profound pessimism of Calico’s worldview appears”⁶¹.

Then the texts were included in the 1936 collection “Mikh. Zoshchenko. Selected tales”. The composition has undergone several changes. Section II, entitled Sentimental Tales, included four prefaces and six texts in chronological

⁵⁹ Zoshchenko Mih. What the nightingale sang about. Sentimental stories. M.; L.: State Publishing House, 1927. P. 137. (Further references to this edition are given in the text with the indication of the year and page.)

⁶⁰ Ershov L. F. From the History of Soviet Satire. M. Zoshchenko and satirical prose of the 20-40s L.: Nauka, 1973. P. 66.

⁶¹ Volpe Ts. C. Book about Zoshchenko // Mikhail Zoshchenko: pro et contra. P. 726.

order: “Apollo and Tamara”, “People”, “The Terrible Night”, “What the Nightingale Sang”, “A Merry Adventure”, “Lilacs” blooms”. Section III contained the story “M. P. Sinyagin” with a preface. Section V, entitled “First Stories”, included the stories “Wisdom”, “Female Fish” and “The Goat”. Later, from the 1937 edition of Selected Stories, the text “Female Fish” was excluded.

The 1936 version is considered “the author’s last edition of the book”⁶². As a rule, the last edition during the author’s lifetime serves as a standard for further publications. But mechanically equating an edition expressing the author’s last will with the last lifetime edition is a gross mistake; one should also take into account in the text a set of edits related to editorial, censorship and auto-censorship.

In 2008, a seven-volume edition of the Collected Works of Mikh Zoshchenko was published, in which sentimental tales are published mainly according to the 1936 edition. The only change is a compositional restructuring: the removal of the story “Female Fish” from the “First Tale”. We think that the version of the composition of the 2008 edition is more systematic and constructive. As a rule, “...completed works are distributed into genres, within which the works are arranged chronologically”⁶³. The filming of the story “Female Fish” ensures genre consistency. The isolation of “Wisdom” and “The Goat” can be explained by the fact that “ the six other texts were built not only on the presentation of the plot, but also on a direct dialogue between the author and critics and the reader . Here the story about the event and the event of telling were intricately intertwined. “The Goat” and “Wisdom” are based on a pure, “naked” plot and are thus closer to the tradition of the classical short story. Fundamentally important for Zoshchenko in the 1920s. the narrator’s party is absent here”⁶⁴.

⁶² Sukhikh I. N. Comments. P. 584.

⁶³ Tomashevsky B. V. Writer and Book. Sketch of textology. 2nd ed. Moscow: Art, 1959. P. 204.

⁶⁴ Sukhikh I. N. Comments. Pp. 594–595.

1.2. Stylistic correction

Compared to the first publication, a number of changes related to stylistic corrections were made in the 1936 version. These changes do not always follow Zoshchenko's aesthetic guidelines, and some even contradict the will of the author. B. M. Sarnov noted: "the last lifetime edition of Zoshchenko much more often reflected not the will of the author, but the will of the editor"⁶⁵. So, "almost every editor strove to correct this or that Zoshchenko phrase so that it sounded more literary, more "decent", more competent. As a result, almost every subsequent edition of Zoshchenko's lifetime turned out to be worse in textual terms than the previous one"⁶⁶.

When comparing two versions of the text, the following types of stylistic changes were identified and systematized.

1. Neutralization of the tale.

Some colloquial words in the 1936 version were replaced by more literary ones.

The mouth is replaced by *a mouth* , *the muzzle* is replaced by *a physiognomy and face* , *to drive in three necks* — *to drive out*, *to gasp very much* — *to be surprised* , *to uproot the face* — *to splash in the face* , *money* — *to money* , *to get drunk* — *to drink* , *awful* — *to unattractive* , *son of a bitch* — *for meanness* , *unlikely* — *for hardly* , *steal* — *for steal* , *always* — *for always*, *stretched* — *for woken*, *drive* — *for sell*, *painfully enough* — *for enough*, *to defeat the poor fellow* — *to defeat the poor man*, *in her subtle womanly calculations* — *on in her subtle calculations*, *to find out about the young lady* — *to find out about her future wife*, *terrible ones* — *to find out about unattractive ones*, etc.

2. Editing to make phrases more logical and concise.

⁶⁵ Sarnov B. M. Developing the Traditions of Procrustes (Mikhail Zoshchenko and his editors) // Voprosy Literaturny. 1994. Vol. II. P. 50.

⁶⁶ Ibid. P. 51.

According to the observation of M. O. Chudakova, several author's amendments in the manuscript are aimed at disharmonizing the narrative: in the manuscript of the story "M. P. Sinyagin" there are "many insertions, and each of them pursues one of two goals (or both): firstly, to spread the phrase, to make it more verbose, and secondly, to lead to tautologies, repetitions, and various kinds of inconsistencies"⁶⁷.

However, in comparison with the first version, in the 1936 version there are many excluded repetitions, tautologies and pleonasms: *Very exceptional* is replaced by *very, very excellent* — by *excellent, standard nonsense and nonsense* — by *standard nonsense, now and this very minute* — for *now, today, always forever* — for *always, naked and beggar* — to *beggar, good excellent* — to *excellent*.

Zoshchenko's language has always caused controversy and reader misunderstanding, and was perceived as "uncultured". The writer himself explained this as follows: "On the one hand, I had to reach my reader as much as possible, and on the other hand, I approached the language satirically, that is, I laughed at the distorted language that many speak"⁶⁸.

The "illiterate" language in Zoshchenko's artistic world carries an artistic burden in several aspects at once.

Firstly, it is a parody and comedy. A humorous style can be built on "extra" words. Repetition, verbosity, and slips of the tongue have important stylistic significance in the depiction of *spontaneous oral speech*, and the focus on oral speech is an important feature of *skaz*. After editing, the comic originality and many fantastic elements were eliminated.

Secondly, the speaking subject is a semi-intellectual; his speech inevitably uses elements of different literary styles. "Incivility" is "a broad complex of

⁶⁷ Chudakova M. O. *Poetics of Mikhail Zoshchenko*. M.: Nauka, 1979. Pp. 67–68.

⁶⁸ Zoshchenko Mih. *Literature should be people's // Mikhail. Zoshchenko: pro et contra*. P. 69.

psychological traits and existential attitudes”⁶⁹. language is a direct reflection of a person’s psychological state. Through the prism of chaotic, extra-literary speech, the spiritual disharmony of the narrator and characters is revealed.

Finally, the combination of different language styles reflects the dynamics of the development of social structures: “Normative written and oral speech has lost its recent authority and universality, firstly, because it turned out to be inaccessible to the layers that received an active role in public life <...>; secondly, with the loss of social prestige by its bearers”⁷⁰. If written and spoken words represent different segments of the population, then their fusion is the result of the loss of clear boundaries between these strata. B. M. Sarnov characterizes this cultural phenomenon as “a complete muddy mess”⁷¹. Zoshchenko’s wide stylistic range is a projection of this “mess”.

However, these linguistic features often cause misunderstandings. Due to pressure from readers and critics, Zoshchenko had to remove the “exaggeration”: “The reader (mainly a collective farmer) is putting a lot of pressure on me in this sense. Over the past year, I have received many letters from readers who ask me to delete “uncivilized” words from my old stories (such as, for example: eat, beast, died, muzzle, etc.) <...> the reader misses out I mean that my old stories (which are 10 and 15 years old) reflect my former life with its characteristic features. And for a truthful portrayal of that former life, I needed to use this vocabulary to some extent. If I tried to portray that life only with the help of elegant expressions, it would turn out false, incorrect and varnished”⁷².

The elimination of “illiterate” words and unliterary phrases indicates

⁶⁹ Shcheglov Yu. K. Encyclopedia of lack of culture (Zoshchenko: stories of the 1920s and “The Blue Book”) // Face and mask of Mikhail Zoshchenko. P. 237.

⁷⁰ Chudakova M. O. Poetics of Mikhail Zoshchenko. P. 76–77.

⁷¹ Sarnov B. M. Developing the Traditions of Procrustes (Mikhail Zoshchenko and his Editors). C. 69.

⁷² Zoshchenko Mih. Literature should be people’s. P. 69.

Zoshchenko's attempt to adapt to the demands of the time and the desire to isolate himself from attacks. In such edits, the writer's self-censorship is clearly noticeable.

3. Psychological detail.

In addition to the above changes, the later version also contains creative ones. In the story "The Goat": in the 1936 version, about 50 changes were made compared to the first publication. Reworks are mainly aimed at detailing the description (see: No. 9, 10, 15, 16, 17, 19, 20, 21, 22, 23, 25, 26, 29, 30, 31, 33, 35, 37, 43, 44, 45, 47, 48). In "M. P. Sinyagine" there are many additions related to detailing (see: No. 14, 15, 18, 20, 28, 31, 36, 37, 40, 41, 42, 44, 48, 49, 50, 51, 52, 54, 55, 56).

Zoshchenko added a complex of adverbs of manner of action: *firmly, sadly, sadly, quietly, solemnly, terribly, strictly*, as well as verbs of movement with the prefix *po-*, emphasizing the passivity, repetition of Zabezhkin's actions and his restless, uncertain psychological state:

And Zabezhkin went to the telegraph operator. "Sorry," said the telegraph operator, "I'm leaving soon"⁷³.

And Zabezhkin went home. He *walked* around his narrow room for a long time, *muttering* muttered under his breath, *waving his arms*, then *took* boots out of the chest of drawers and, *sadly shaking* his head, *wrapped* one pair in paper. And he went to the telegraph operator. Zabezhkin *did not immediately enter the room*. He *stood* at Ivan Kirillovich's door and *listened*. The telegraph operator groaned, tossed and turned around the room, and moved his chair. He cleans his boots, *I thought* Zabezhkin *knocked*. It was as if the telegraph operator was cleaning his boots. He breathed on them, carefully traced them with the cloth and placed first one leg and then the other on the chair. "Sorry", said the telegraph operator, "I'm leaving soon"⁷⁴.

⁷³ Zoshchenko Mikh. The Goat // Circle. Almanac of the Writers' Association. Book 1M.; L.: Circle. 1923. P. 147. (Further references to this edition are given in the text indicating the year and page.)

⁷⁴ Zoshchenko Mikh. Selected stories. L.: Goslitizdat, 1936. P. 322–323. (Further references to

Zoshchenko tends to rely on “creative inspiration”⁷⁵; the whole process of his work “adds up extremely quickly. The work almost always happens subconsciously”⁷⁶. Compared to the earlier publication of “The Goat,” the 1936 version added many details on psychology. The character's inner world is presented in more detail. Revision is probably associated with the writer’s habit and work system, with his creative tension. Let’s add an interesting story about the composition of “The Goat,” which, according to the memoirs of V.V. Zoshchenko, was written in the summer of 1922 in Sestroretsk: “Olga and I set up an “office” for Mikhail in the former bathroom — Olga brought boards, put them on the bathtub, and filled the mattress pad hay — and during his rather frequent visits, Mikhail was placed in this “bathtub” in which he wrote his “Goat”⁷⁷.

If there is no creative inspiration, Zoshchenko also writes “with the help of technical skill”; almost every day he writes several words or phrases in a notebook and inserts them into his works⁷⁸. In his records 1917–1921. we find the following fragment: “Pleasure and danger are two of the most elementary, most primitive feelings. People have always worshiped gods and women, because they expected danger from the gods, and pleasure from women”⁷⁹. It is curious that Zoshchenko revised and quoted this idea in the first edition of “The Terrible Night”: “But really, what kind of strict law can there be when everything changes before our eyes, everything fluctuates, starting from the greatest things — from God and love to the most miserable human thoughts” (1936, 117). But in the 1936 text, the wording

this publication are given in the text indicating the year and page.)

⁷⁵ Zoshchenko Mih. How do I work // Mikhail. Zoshchenko: pro et contra. P. 51.

⁷⁶ Ibid.

⁷⁷ M. Zoshchenko’s personality according to the memoirs of his wife (1916-1929) / (Published by G. V. Filippov) // Mikhail Zoshchenko. Materials for creative biography. Book 1. P. 66.

⁷⁸ See: Zoshchenko Mih. How do I work. Pp. 52–53.

⁷⁹ Mikhail Zoshchenko. From notebooks and notebooks. P. 109.

“from God and love” was removed.

4. Antonymous substitution.

Another method of creative editing, which can be considered as a stylistic device in order to hide the true intention from censorship, is the replacement of a direct statement with antiphrase (replacing a word with its antonym).

Let’s compare fragments of the story “Lilac is Blooming”:

And he describes events not from the planet Mars, but from our *damned little earth*, from our eastern hemisphere...⁸⁰

And he describes events not from the planet Mars, but from our *respected Earth*, from our eastern hemisphere... (1936, 173)

So simply and gloriously the course of our lives occurs, and this is how the modest, *unnoticed* work of our body is carried out (1930, 60).

So simply and gloriously the course of our lives occurs, and this is how the modest, unnoticed, *heroic* work of our body is carried out (1936, 187).

“On the contrary, the life of such ordinary people is even more *incomprehensible*, even more worthy of surprise” (1930, 112).

“On the contrary, the life of such ordinary people is even more *understandable*, even more worthy of surprise” (1936, 207).

And immediately two or three more stones flew after him, *thrown by the weak hands of respectable women* (1930, 65).

And immediately two or three more stones flew after him, *thrown by the energetic hand of the defender of weak women* (1936, 192).

In these examples, the narrator expresses a thought directly opposite to the

⁸⁰ Zoshchenko Mikh. Lilac blooms // Star. Literary and artistic almanac. L.: Priboy, 1930. P. 45. (Further references to this publication are given in the text indicating the year and page.)

one he wanted to express. With the help of “antonymic substitution”⁸¹, the meaning of the context becomes more complicated. On the one hand, the illogical wording subtly demonstrates the narrator’s illiteracy and his semi-intellectual status. On the other hand, the author’s ironic intonation shines through the narrative, and the comic effect is enhanced.

1.3. Ideological Procrustean Bed

In the tales, existential motives occupy a dominant place; most of the characters experience fear and anxiety in front of the fragility of existence. In the 1936 version, many changes were added that complemented and expanded the existential issues. Other reasons may be that “in the 1930s, Zoshchenko gradually moved more and more away from gaming forms of stylization and parody, preferring serious scientific and philosophical polemics”⁸².

The first type of processing is associated with a philosophical confession: “how to live”.

In “Apollo and Tamara” excerpts have been added:

Nevertheless, Apollo Semenovich was shocked by his thoughts. It seemed to him that he was beginning to understand something. *But then everything got confused and confused in his head again. And he admitted to himself that he did not know how, in essence, he would have to live in order not to experience what he was feeling now. And he feels that his game is lost and that life calmly continues without him* (1936, 66).

And he wanted to immediately go to her and say that it was not her fault, but his own fault, *that he himself had made a mistake in his life. But he didn't go because he didn't know what his mistake was* (Ibid.).

⁸¹ Kreps M. B. Zoshchenko's comic technique. P. 39.

⁸² Kulyapin A. I. The work of Mikhail Zoshchenko in the literary and aesthetic context of the 1920s–30s. Ishim: Publishing house IGPI im. P. P. Ershova, 2012. P. 76.

At such moments, Apollo thought, or rather, remembered his life, <...> he did not want to think and drove all thoughts away from himself. He realized that he could not understand how he should have lived and what mistake he had made in his life. Was this a mistake? Perhaps there was no mistake, but there was life, simple, harsh and ordinary, which only allows two or three people out of a thousand to smile and rejoice. However, all the disappointments were now behind us. And the happy calm never left Apollo Semyonovich. Now every morning he... (Ibid., 71)

Psychological detail is mixed with the hero's reflection on the meaning of existence.

The second type of reworking sharpens the tragedy of the insoluble contradictions of the past and present.

Fragments have been added to "People":

He was hoping to get a decent position, but this doesn't work out, because it turns out that he doesn't know how to do anything and can't do anything, and that he's never thought about it before. He, it turns out, received a stupid and stupid upbringing, designed for the rich, prosperous life of a landowner and homeowner. And now, when he has nothing, he is reaping the benefits (Ibid., 89).

He immediately and immediately developed a whole philosophical system for them about the need to adapt, <...> like every living creature and like every animal, change their skin, depending on the time. Why does he need some stupid intellectual work! This is a wonderful profession that will give him a new joy in life. Who needs some kind of Spanish language, some sharpened brains, and so on (Ibid., 92).

My wife left. And she couldn't help but leave. He is a man from the past world. He turned out to be unsuited to fighting. And the women follow the winner, well, now all this is clear, now nothing will save him from inevitable death (Ibid., 100).

The more clearly the irrevocability and inability of the past to the present is

comprehended, the more the person of the old world suffers.

The third type of processing is associated with the problem of the randomness of existence. In “The Terrible Night” an excerpt was added: “*And suddenly, in the very last years, Boris Ivanovich began to think. It suddenly seemed to him that life was not as solid in its greatness as it had seemed to him before. He was always afraid of chance and tried to avoid it, but then it seemed to him that life was filled with this chance. And even many events from his life seemed to him random, arising from absurd and empty reasons that might not have existed...*” (Ibid., 116). “*The author has no desire to prove the correctness of Boris Ivanovich’s absurd thoughts. But at first glance, indeed, everything in our respected life seems partly accidental*” (Ibid., 117). The motive of chance is deepened in philosophical confession.

The last type of edit is the reduction of politically sensitive words.

In the first version of “What the Nightingale Sang About”, the passage was eliminated: “The author, like every little man, considers himself to have the right to at least somehow live, despite any shouts from strict and impatient critics”⁸³. The political and ideological words were also changed, in the same story *party circles were replaced by social circles*, in “The Terrible Night” respected *critics* were replaced by respected *comrades*. These changes were most likely influenced by censorship or criticism. We will talk about this in the next paragraph.

1.4. Between censorship and self-censorship

Zoshchenko entered the Soviet literary scene in the early 1920s, when the Russian Association of Proletarian Writers was the most influential literary association.

⁸³ Zoshchenko Mikh. What the nightingale sang about // Kovsh. Literary and artistic almanac. Book 2. Leningrad: State Publishing House, 1925. P. 142.

In 1923, the “First Moscow Conference of Proletarian Writers” took place. At the conference, S. A. Rodov’s report “The modern moment and tasks of proletarian literature” affirms the ideological program for the development of literature: “Proletarian literature, on the contrary, puts the revolutionary Marxist worldview at the basis of creativity and takes as creative material modern reality, the creator of which is the proletariat, as well as revolutionary romance of the life and struggle of the proletariat in the past and its conquest in the future”⁸⁴.

The literary themes of that time were dominated by the glorification of heroism and the struggle for the future, so the theme of the “little man” was ideologically inappropriate, many writers were limited in their creative directions and literary themes. Especially after L. D. Trotsky introduced the concept of “fellow travelers” and the inclusion of the “Serapion Brothers” in this camp, the group of fellow travelers was not subjected to the most optimistic situation.

In May 1924, I. V. Vardin wrote in the article “Voronshchina must be eliminated”: “Those who cannot see through the eyes of a communist are not able to artistically depict the entire modern reality in its entirety.” From his point of view, “fellow travelers do not look through the eyes of a communist...”⁸⁵. As a result, fellow travelers found themselves in a difficult situation, the publication of their works was limited to a certain extent.

The survival of satire as a minor genre is more doubtful. “Party ideologists, not feeling direct support for communist ideas in satirical works, easily agreed with the thesis of its “alienity” to the Soviet state”⁸⁶. In the context of modernization and propaganda of a bright future, satire is inappropriate; it is gradually becoming unacceptable to the dominant ideology. In 1927, a meeting was held at which

⁸⁴ Materials of the first Moscow conference of proletarian writers // On duty. 1923. No. 1. P. 195.

⁸⁵ Vardin I. V. Voronshchina must be eliminated. On politics and literature // On duty. 1924. No. 1. P. 16.

⁸⁶ Kreps M. B. Zoshchenko’s comic technique. P. 186.

“thoughts were expressed about the uselessness of satirical magazines and a proposal was made to partially merge them with others and partially liquidate them”⁸⁷. “In 1929–30, the debate about satire developed especially fiercely on the pages of Literary Gazette and other periodicals”⁸⁸. At that time, almost all satirical magazines in Leningrad were closed, in particular the magazines “Pushkin”, “Behemoth”, “Smekhach”, with which the writer actively collaborated, were closed⁸⁹.

Zoshchenko’s popularity was even overwhelming. Circulation of his works for 1925–1930. amounted to more than 1.5 million copies. However, the topic to which the writer addressed, “about the little man, about the everyman, in all his unsightly glory” (III, 7), put him at the center of ПАПП’s attention. It is curious that the peak of Zoshchenko’s popularity coincided with the period of his criticism.

In 1922, A. K. Voronsky’s article “Nazar Ilyich Mr. Sinebryukhov” was published. The critic, recognizing the relevance of Zoshchenko’s art of laughter and satire, at the same time advises him “the writer of the new Soviet Russia should become level with the revolution, from its heights he should examine everything around him”⁹⁰. In the context of the rise of sociological construction, A. K. Voronsky’s remark regarding the political position was benevolent, but the writer had his own literary convictions, so the critic’s advice was not accepted.

In 1927, at the Institute of Art History, Zoshchenko gave a report on the topic “About himself, about criticism and about his work”. The article is directed against the “social order” of the red Leo Tolstoy. Zoshchenko thought that “all of life, the public and the entire environment in which the writer now lives is, of course, not ordering the red Leo Tolstoy. And if we talk about ordering, then the

⁸⁷ Ibid. P. 197.

⁸⁸ Ibid. P. 191.

⁸⁹ Ibid. P. 197.

⁹⁰ See: Voronsky A. K. “Stories of Nazar Ilyich Mr Sinebryukhov” by Mikhail Zoshchenko // Mikhail. Zoshchenko: pro et contra. P. 405.

thing was ordered in that disrespected, petty form with which, at least before, the worst literary traditions were associated”⁹¹. The contradiction between the writer and the critics became more acute, and the controversy did not subside.

“This book, these sentimental tales were written at the very height of the NEP and the revolution. <...> The author admits that in our turbulent years it is downright shameful, downright even awkward, to come up with such insignificant ideas, with such everyday conversations about an individual insignificant person. But critics should not be upset about this and spoil their precious blood. The author does not even interfere with his book among the witty works of the era” (III, 7–8) — writes Zoshchenko in the preface to the first edition of “Sentimental Tales”.

In the metatext, the writer’s subtle polemic with critics is palpable; he speaks about his creative idea as if apologizing and justifying himself; a similar intonation runs through almost all prefaces.

After the publication of the collection “What the Nightingale Sang About. Sentimental Tales” in 1927, a sharp review by V. G. Veshnev appeared under the title “Heart-to-Heart Conversation”, published in the magazine “At the Literary Post”. A reviewer with a Rappian position carried on a heated dialogue with Zoshchenko, accusing him of passivity and indifference to revolutions and changes in the country. On August 14 of the same year, the Izvestia magazine published a disapproving review of Rapp’s critic M. O. Olshevets, “The Philistine Alarm”. The text of the literary review is dedicated to the collection “What the Nightingale Sang About. Sentimental Tales” The critic condemns the book “as if it were a clot of Zoshchenko’s philosophy. How often does the author here, talking with a reader or critic, suddenly exclaim: Life is kind of funny! It’s somehow boring to exist on earth! <...> write “Revolution” with a capital letter, but not see the greatness of your era”⁹².

⁹¹ Zoshchenko Mih. About himself, about critics and about his work // Mih. Zoshchenko: pro et contra. P. 452.

⁹² Ibid. P. 436.

A review with an obvious political ideology puts a lot of pressure on Zoshchenko.

Zoshchenko, who took criticism seriously, especially suffered from the review of M. O. Olshevets. The writer's wife recalls: "The next day Mikhail arrived in the evening... He arrived upset, preoccupied with something... I immediately became calm and attentive. And he immediately spoke about what concerned him. He said that he was "covered up" in *Izvestia*. Some critic (Olshevets) wrote an article "The Philistine Alarm" — about Zoshchenko's "Sentimental Tales"⁹³. In response to this review, Zoshchenko added a preface to the second edition of the book "What the Nightingale Sang About," which added a biography of the author/Kolenkorov: "He was born in 1882 in the city of Torzhok (Tver province) into a petty-bourgeois family of a ladies' tailor. Received home education. In his youth he was a shepherd. Then he played in the theater. And finally, his life's dream came true — he began to write poetry and stories" (III, 9). Distancing himself from the narrator seemed to be Zoshchenko's way of protecting himself from further unfair criticism. "And when all this became clear and something else became clear — that the critic did not understand, it must be that in this book Zoshchenko is hiding behind the back of the semi-intelligent author. A provincial man, and when Mikhail came up with the idea of revealing the name of this author in the note, he immediately calmed down and became cheerful"⁹⁴.

In the preface to the second edition there was the signature of K. Ch., I. N. Sukhikh offers a possible option: "K. Ch.'s initials can be interpreted as an allusion to K. Chukovsky"⁹⁵. On this occasion, let's add an interesting event recorded by K.I. Chukovsky on August 6, 1927 in his diary: "I went sailing on the sea with my children. <...> but when we moored to the shore, it turned out that sails were

⁹³ Personality M. Zoshchenko on the memories of his wife (1916-1929) / (Published by G. V. Filippov). P. 75.

⁹⁴ Ibid. P. 76.

⁹⁵ Sukhikh I. N. Comments. P. 587.

prohibited by the coast guard. So I wrote a paper on behalf of Zoshchenko and myself, asking the coast guard to allow us to go sailing. Lunacharsky signed this paper and certified that we were completely trustworthy people. But Zoshchenko was deep in thought, frightened, asking me to cross out his name, afraid “that something might not work out” — he was completely upset by this piece of paper”⁹⁶.

Perhaps, from that time on, Zoshchenko jokingly continued K. I. Chukovsky’s tradition of putting someone else’s signature. However, from K. I. Chukovsky we learn that in 1927 Zoshchenko experienced strong psychological pressure due to criticism.

In 1929, Rapp critic M. G. Meisel wrote the book “The New Bourgeois Current in Soviet Literature”, in which the critic assessed Zoshchenko as a representative of the new bourgeois trend, and accused his work of having a hostile effect on the addressee.

In 1930, in the office of the Federation of Soviet Writers’ Associations, a discussion took place around the collection “What the Nightingale Sang About” and “Letters to a Writer.” The participants were M. F. Chumandrin, Yu. N. Libedinsky, V. O. Stenich, V. I. Erlikh, N. S. Tikhonov, B. D. Chetverikov and others.

Approving Zoshchenko’s art of satire to expose old habits and the moral imperfection of man, Yu. N. Libedinsky simultaneously advises the writer “you cannot write the bourgeoisie with a capital letter, you must instead wage a concrete struggle with the bourgeoisie”⁹⁷.

One of the leaders of PAPII, M. F. Chumandrin, when delivering a report on the topic “Whose writer is Mikhail Zoshchenko,” noted: “Zoshchenko must specify his blows, must specify his fight against the philistinism, must more clearly define

⁹⁶ Chukovsky K. I. *Diary 1901–1929*. M.: Soviet writer, 1991. P. 407.

⁹⁷ Chumandrin M. F. *Whose writer is Mikhail Zoshchenko?* P. 517.

his positions...”⁹⁸

Regarding this controversial topic, Zoshchenko explained: “Almost each of us also has one or another trait, one or another instinct of the tradesman and the owner”⁹⁹. It is for the purpose of educating the people that the writer creates a number of “collective types” of the bourgeoisie. The satirical subject of the work is actually the shortcomings in humanity: bureaucracy, red tape, selfishness, profiteering, lack of culture, vulgarity.

Addressing the literary task set by Zoshchenko to expose “man in all his diversity, in all his unsightly beauty,” M. F. Chumandrin wrote: “Man simply does not exist in the world. There is a person of a certain class, a certain social stratum, a person who exists in a certain society, is connected with other people, is in a certain interaction with them”. The mistake, according to the critic, was that “Zoshchenko, in his books directed against philistinism, often identifies philistinism with the man of our era”¹⁰⁰.

So, the 1936 version contains noticeable changes made during censorship associated with criticism of M. F. Chumadrin. The phrase in the 1927 version sounded like “this book is specially written about a person in all his unsightly glory” (1927, 5), later turned into the wording: “This book is specially written about a small man, about an ordinary person, in all his unsightly glory” (1936, 47).

“With the advent of the “year of the great turning point”, the censorship fate of the writer sharply tightened; now even his previous stories, not to mention “Sentimental Tales” and “The Blue Book” in the ideological and, therefore, censorship spheres were considered slander, slander against the “new Soviet person”¹⁰¹.

⁹⁸ Ibid. P. 521.

⁹⁹ Zoshchenko Mih. How do I work. P. 51.

¹⁰⁰ Chumandrin M. F. Whose writer is Mikhail Zoshchenko? P. 504.

¹⁰¹ Artist and power: 12 censorship stories (According to secret documents of Glavlit, the Propaganda Directorate of the Central Committee of the All-Union Communist Party of

Under the influence of censorship in the 1937 version of “Mich. Zoshchenko. Selected Stories” the work “People” was shortened: “Comrade. Semenov, when reading this story at the preliminary control, limited himself to a number of large deletions, but during the second reading, during the subsequent control, the work was removed in its entirety”¹⁰², the republication of “People” “in the era of the Stalin Constitution, when people, people are the most valuable capital, is politically inexpedient”¹⁰³.

M. B. Kreps, speaking about the revisions of the Blue Book, sees the reason for the changes in the tightening of censorship and self-censorship of Zoshchenko: “I have almost no doubt that both the Blue Book and the last lifetime editions (or rather, a reprint of the same edition of 1956 in 1958) are a fact of Zoshchenko’s self-censorship in extremely difficult political conditions. Be that as it may, all changes and additions to the stories are contrary to artistry: many techniques of comic technique are omitted, elements of skaz are eliminated, straightforward moral teachings are inserted into the texts, the author’s position is clearly moralizing and accusatory, the general is reduced to the specific, the story often ends with a tendentious epilogue , helping the reader to deduce the appropriate moral of the story”¹⁰⁴. At the same time, we cannot help but question the fact that the last lifetime edition of 1936 was inevitably subject to censorship and self-censorship.

This is evidenced by the observation of B. M. Sarnov: “The last of his lifetime publications were subjected to especially brutal political censorship after the notorious resolution of the Central Committee, the abolition of which at that time could not even be dreamed of. As I already said, the main damage to

Bolsheviks and the USSR Ministry of State Security) Publication, foreword and notes by Arlen Blum // *Zvezda*. 1994. No. 8. P. 81.

¹⁰² Ibid. P. 85.

¹⁰³ Ibid.

¹⁰⁴ Kreps M. B. Zoshchenko’s comic technique. P. 206.

Zoshchenko's texts was caused by aesthetic editing"¹⁰⁵.

"In "Letters to a Writer", readers expressed their desire to see in Zoshchenko's works not only a criticism of the vices of modern society, but also a reflection of the bright sides of life"¹⁰⁶.

Due to pressure from readers and critics, as well as difficult political conditions, sensitive, "unhealthy" thoughts were eliminated, "pessimistic" phrases were shortened, and the entire narrative was given a more "optimistic" tone.

The following phrases have been slightly edited to give a clearer picture of reality:

Life in the city had changed, but in general people lived as before. *As before, and even with greater force, they fought for their right to live: they cheated, robbed and cheated*¹⁰⁷.

Life in the city has changed *enormously. The coming revolution began to create a new way of life. But life was not easy. And people fought for their right to live* (1936, 60).

The political inappropriateness of the edited fragment in the context of the construction of post-revolutionary life is quite obvious.

In addition, many "politically incorrect" fragments describing fraud, profiteering, apoliticality, and conservation of pre-revolutionary norms of life were omitted from the texts. Thus, in "The Goat" the phrase was eliminated: "He will not be interested in social significance" (1923, 153). In "The Terrible Night" the passage was removed: "Dear critics. However, all this does not change the matter. And such a watercolor picture of our provincial urban life remains unchanged. It's

¹⁰⁵ Sarnov B. M. Developing the traditions of Procrustes (Mikhail Zoshchenko and his editors). P. 51.

¹⁰⁶ Zholnina E. V. "The Blue Book" by M. M. Zoshchenko: text and context: dis. ...cand. philol. sciences. St. Petersburg, 2007. P. 21.

¹⁰⁷ Zoshchenko Mikh. Apollo and Tamara // Mikhail Zoshchenko. Stories. Pg.: Cardboard House, 1923. P. 88.

sad, comrades”¹⁰⁸. The phrase “...in the unwillingness to see the positive sides” was shortened (1936, 111).

A significant proportion of corrections consists of replacing circumstances of measure and degree, which have the meaning of absolute negation, with similar circumstances of partial negation. The edit makes the wording less directive, categorical, and therefore consistent with the censorship’s demand for a more positive description of Soviet life. The narrator Kolenkorov is an average intellectual type, living at the turn of two eras, a bearer of ideological contradictions and a melancholic person. The neutralization of his melancholy worldview, to one degree or another, contradicts the original author’s intentions, realized in the early edition:

In “Terrible Night”:

And *no* rapidity of fantasy (1925, 133).

It is not always possible to see this swiftness of fantasy (1936, 110).

In “Apollo and Tamara”:

Does he have a purpose in life and if not, is life meaningless? (1923, 80)

Does he have a purpose in life, and if not, then isn’t life, *generally speaking, partly* meaningless? (1936, 53)

He thought about *the meaningless* human existence <...> and that humanity, the whole world, must change its life (1923, 93).

He thought about human existence <...> and that humanity, the whole world, must change their lives ***in order to find peace and happiness, and in order not to be subjected to such suffering as happened to him*** (1936, 64).

The abbreviated word “meaninglessness” in the context of cruel caesura is

¹⁰⁸ Zoshchenko Mikh. Terrible night // Literary and artistic almanac. Ladle. Book 1. L.: State Publishing House, 1925. P. 134. (Further references to this publication are given in the text indicating the year and page.)

politically inexpedient and was the result of censorship or self-censorship by Zoshchenko. In this example, the last phrase in bold is didactic in nature. This could be either self-censorship or the result of a change in the writer's attitude towards satire: "Since the second half of the 1920s, the thought of "optimistic satire" has not left Zoshchenko. Like Gogol, Zoshchenko thinks about the teaching role of literature, about the preaching function of the writer"¹⁰⁹.

"In the 30s, Zoshchenko worked mainly in the field of large prose and dramatic genres, trying to find a path to "optimistic satire" ..."¹¹⁰

Conclusions. In the last edition, during the author's lifetime, stylistic changes were made largely not by the free will of the author, but dictated by the demands of readers, critics, and censorship. Colloquialisms and colloquial words that have a comic meaning are replaced with more literary ones, which neutralizes the originality of Zoshchenko's language. In addition to the stylistic one, there is also a substantive edit, which includes psychological detailing, "antonymic substitutions" and amplification of existential-reflexive fragments. Changes of this kind increase the philosophical nature of the stories and the three-dimensionality of the characters' image.

Due to the tightening of censorship, Zoshchenko made changes to the 1936 edition in two main directions: politically sensitive formulations such as "criticism", "the immutability of post-revolutionary life", "manipulation", "fraud", "speculation", "meaninglessness" were consistently reduced. Emphasis was placed on the involvement of Soviet people in public activities. Absolute negation was replaced by partial, phrases denoting a pessimistic worldview were shortened, which gave the story a more optimistic flavor.

¹⁰⁹ Zholnina E. V. "The Blue Book" by M. M. Zoshchenko: text and context. P. 60.

¹¹⁰ Ershov L. F. From the history of Soviet satire. M. Zoshchenko and satirical prose of the 20–40s. P. 3–4.

Chapter 2. Intertextuality: text in text

2.1. Quotation, allusion, reminiscence: the relation of co-presence

Quotation, allusion and reminiscence are intertexts that can be described by the “*text in text*” paradigm, manifested through the connection of intertextual reference, when the source text is co-present in the new text in the form of “*part — whole*”.

Intertextual phenomena in texts are easily perceptible by the addressee, but related confusing definitions of intertexts often lead to difficulties in distinguishing them. This chapter examines the distinction between the concepts of “quotation”, “allusion” and “reminiscence”, and analyzes the functions of these intertexts.

2.1.1. Quotation

A quotation is the most visible marker of reference to someone else’s text and a representative form of intertextuality.

A broad understanding of quotation, which includes the quotation itself, as well as allusion and reminiscence, means “any kind of roll call that connects literary monuments, any reminiscent content that we extract from a work”¹¹¹, or ““another’s word” perceived as a representative of some or text”¹¹². Expanded interpretations of the quote, covering any relationship of intertextual interference, are equivalent to the very concept of intertextuality.

¹¹¹ Smirnov I. P. Quotation as a historical and literary problem: principles of assimilation of the Old Russian text by poetic schools of the late 19 th — early 20th centuries. (based on the material “The Lay of Igor’s Campaign”) // The legacy of A. Blok and current problems of poetics: Blok’s collection IV. Tartu: TSU, 1981. P. 246.

¹¹² Mints Z. G. The function of reminiscences in the poetics of A. Blok / Z. G. Mints // Poetics of Alexander Blok. St. Petersburg: “Art-SPb”, 1999. P. 362.

In a narrow sense, a quotation, in contrast to allusion and reminiscence, implies the reproduction of a “foreign” text. N. A. Fateeva offers a clear definition of a quotation, calling it the reproduction of “two or more components of a donor text with its own predication”¹¹³. Specific types of quotation can be: 1) a quotation with exact attribution and identical reproduction of the sample; 2) a quotation with exact attribution, but non-identical reproduction of the sample; 3) attributed translated quotation; 4) unattributed quotation¹¹⁴.

In this study, by quotation we will understand *intertext with identical or translated reproduction of the source text; cases where the quotation is grammatically formatted in quotation marks/italics are also included*.

A quotation varies in volume — from one word, title, statement to a whole fragment, poetic text. A quotation can be explicit, implicit, adequate, inadequate, attributed, unattributed.

An explicit quotation is easier for the reader to recognize; it is taken from widely known sources, from emblematic markers, and used with minimal modification. And an implicit quotation is sometimes not attributed; it undergoes many changes. Therefore, the process of decoding a quote becomes more complicated, and the likelihood of it being missed in the text increases. There are also illegible quotation that lead the reader to subjectivization of understanding and irrelevant identification. At the same time, a quotation can perform a contact-establishing function, not every reader is able to decode a quotation, the author conducts a dialogue with a reader who can recognize an intertextual marker, and more broadly, in an intertextual game, the reader is chosen. For example, in the story “The Lilac is Blooming” “...in a difficult moment of life...” is a quotation from M. Yu. Lermontov’s poem “Prayer”¹¹⁵. An unattributed quote may be difficult to identify.

¹¹³ Fateeva N. A. Intertext in the world of texts: counterpoint to intertextuality. P. 122.

¹¹⁴ See: Ibid. Pp. 122–128.

¹¹⁵ Sukhikh I. N. Comments. P. 594.

The relationship between the quotation and the recipient text reflects literary views and the author's criteria for assessing cultural connections.

The quotation and the recipient text express semantic convergence, they enter into a "*reference — agreement*" relationship, the quotation remains unchanged or is paraphrased while maintaining the original meaning. In this case, the quotation may serve a persuasive function, supporting the author's point of view.

There is also a situation of ironic, parodic rethinking of the source text. When a quotation exhibits marked heterogeneity and inconsistency in the recipient text, a *concordance-controversy relationship is likely to emerge between the two texts*, and the quotation may serve an evaluative function.

In the story "Lilac is Blooming" there is a detail in the characterization of the hero: "And he repeated the whole evening, reading in between the poems of Pushkin — "A Bird is Jumping on a Branch", Blok and other responsible poets" (III, 196).

The commentator notes: this is "irony, Pushkin does not have such poems"¹¹⁶. Such a false quotation with inaccurate attribution is aimed at a "stylistic parody"¹¹⁷, a polemic with standard poetic content, "with the most meaningless, most "trifling" line of a ditty"¹¹⁸. The quotation enters into polemical connections with the recipient text; it becomes an effective means of expressing the writer's attitude to the classical tradition.

The quotation here also serves as an additional characterization of the characters. The quote incorrectly attributed to Pushkin testifies to Volodin's illiteracy, his faulty literary memory and limited knowledge. Thanks to the

¹¹⁶ Ibid. P. 593.

¹¹⁷ Goller A. N. Parody and quotation in "Sentimental Tales" by M. Zoshchenko // *Literaria humanitas masarykova nuiv. Fak filoz. Brno*. 1996. No. 4. P. 361.

¹¹⁸ Sarnov B. M. The case of Zoshchenko. The Coming of Captain Lebyadkin. The Coming of Captain Lebyadkin. M.: Eksmo, 2005. P. 120.

intertext, the semi-intelligent identity is immediately recognizable to the reader.

2.1.2. Allusion

Allusion is understood as “a stylistic device; the use in speech or in a work of art of a popular expression as an allusion to a well-known fact, historical or everyday”¹¹⁹, or “a hidden hint in relation to any work of literature or art, in relation to a person or event”¹²⁰.

In the practical analysis of a work of art, allusion is mainly differentiated at the plot level: mythological, biblical, literary, artificial allusion and allusion to a socio-historical event; at the subject level: personal allusion to artists, writers, characters.

The concepts of allusion and quotation are close, their delimitation remains not entirely clear, therefore we consider it relevant to delimit intertexts.

According to the observation of N. A. Fateeva, allusion is a selective, implicit “borrowing of certain elements of the pretext, by which they are recognized in the recipient text, where their predication is carried out”¹²¹. In contrast to quotation, which is “reconstructive intertextuality, registering the commonality of “one’s own” and “alien” texts”, allusion is “constructive intertextuality, the purpose of which is to organize borrowed elements in such a way that they turn out to be cohesion nodes of the semantic-compositional structure of the new text”¹²². This means that the quotation more closely refers to the source text, the allusion emphasizes the intent of the new text and is structurally built into it.

¹¹⁹ Kvyatkovsky A. P. Poetic dictionary. 3th ed. M.: RSUH, 2013. P. 33.

¹²⁰ See: Cuddon J. A A dictionary of literary terms and literary theory. London, Wiley-Blackwell, 2013. P. 25.(Translation is mine — B. T.).

¹²¹ Fateeva N. A. Intertext in the world of texts: Counterpoint to intertextuality. P. 128.

¹²² Ibid. P. 129.

In comparison with a quotation, the form of expression of an allusion is more or less implicit; allusion provides “the opportunity to grasp the existence of a connection between one thing that is being spoken about with another thing about which nothing is said, but the idea of which arises thanks to this connection” (M. Riffaterre)¹²³. The reader must get to the bottom of the hidden, extensive meaning of the allusion and, based on the subtext, restore the meaning of the entire text. As I. P. Smirnov notes, with the help of a hint, “the original is then reduced to several supporting (as a rule, easily recognizable) extracts with which the reader was supposed to associate the “key” text in its entire semantic scope”¹²⁴.

In “The Terrible Night” there is an excerpt: “The author recently read from a German philosopher that our entire life and the entire flowering of our culture is nothing more than an interglacial period”. According to the observation of I. N. Sukhikh, “probably, this refers to the book of the German philosopher O. Spengler “The Decline of Europe” (T. 1–2, 1918–1922; Russian translation T. 1, 1923), widely discussed in 1920s Spengler began the history of human culture with the Ice Age and prophesied about its end, the triumph of entropy, the restoration of the ‘original landscape’”¹²⁵. Let us add that the mention of the interglacial period is an allusion, a hint at the theme of *the apocalypse*. In the intertext, the author's concern for the future is disguised.

An allusion is sometimes *metaphorical*; it is interpreted “as a type of metaphor — a hidden comparison with a mentioned person, fact, event, or analogies/use, correspondence to a person, fact, event”¹²⁶.

In “Apollo and Tamara” there is a mythological allusion to the god Apollo,

¹²³ Quoted in: Piege-Gro N. Introduction to the theory of intertextuality. P. 89.

¹²⁴ Smirnov I. P. Quotation as a historical and literary problem: principles of assimilation of the Old Russian text by poetic schools of the late 19th — early 20th centuries. (based on “The Lay of Igor’s Campaign”). P. 260.

¹²⁵ Sukhikh I. N. Comments. P. 590.

¹²⁶ Lushnikova G. I. Intertextuality of a work of art. P. 40.

who has metaphorical meanings of art and illusion. We will talk about this later.

2.1.3. Reminiscence

V. E. Khalizev interprets reminiscence more broadly — as “images of literature in literature”, accurate or inaccurate, conscious or unconscious “references” to previous literary facts: individual works or their groups, reminders of them”¹²⁷. E. N. Zolotukhina has a slightly narrow interpretation as “ a memory of an artistic image, a work, or the author’s (usually unconscious) borrowing of an artistic image or any elements of an “alien” work”¹²⁸.

So, by reminiscence we will understand the author’s reference to someone else’s text, which evokes a memory or association in the reader.

Reminiscence provides a freer intertextual field in which the author invites the reader to co-create. From our point of view, reminiscence most reflects the interactivity of the author and the reader, their joint creative act.

Reminiscence is designed “for the memory and associative perception of the reader”¹²⁹. The reader’s previous reading experience and his literary memory are the basis for recognizing and deciphering reminiscence. The realization of this goal is based on the similarities between intertext and pretext. The more similarities, the easier it is to trace the source of the reminiscence, to identify its meaning in the previous context and the added meaning in the recipient text. As J. Genette notes: “The reminiscence mechanism works exclusively by analogy, based on the identity

¹²⁷ Khalizev V. E. *Theory of Literature*. M.: Higher School, 2002. P. 287.

¹²⁸ Zolotukhina E. N. *Intertextuality in the modern Russian language // Russian language at school*. 2008. No. 5. P. 46.

¹²⁹ *Literary encyclopedic dictionar* / Edited by V. M. Kozhevnikov and P. A. Nikolaev. M. Kozhevnikov and P. A. Nikolaev. Moscow: Soviet Encyclopaedia, 1987. P. 322.

of sensations experienced at a great distance from each other in time and/or space”¹³⁰.

Due to the uncertainty of the reader’s literary memory, reminiscence can be perceived in different aspects; the same intertext evokes in the reader memories of several pretexts.

According to I. N. Sukhikh, depending on the density and persuasiveness of the contact connection between texts, there are strong, weak (zero or close to zero) intertextual valencies¹³¹. This phenomenon reflects precisely *the polyvalence* of intertexts. Here are some examples. “‘The Terrible Night’ translates into a grotesque-phantasmagoric plane the plot of another Chekhov story — ‘Abolished!’”¹³². We will talk about the connection between these texts in the third paragraph. But the story can also awaken memories of the story “Mr. Prokharchin” by F. M. Dostoevsky¹³³.

The plot reminiscence is caused by the fact that both heroes live peacefully at the expense of the hostess. The hostess acts as a wife.

Fifteen years ago, Boris Ivanovich Kotofeev first stepped on this porch and crossed the threshold of this house for the first time. And here he stayed. He married his mistress, Lukerya Petrovna Blokhina. <...> He loved living here during these fifteen years “Terrible Night” (III, 96).

“In Ustinya Fedorovna’s apartment, in the darkest and most modest corner, Semyon

¹³⁰ Genette J. *Figures*: In 2 vols. T. 2. M.: Sabashnikov Publishing House, 1998. P. 303.

¹³¹ See: Sukhikh I. N. On the boundaries of intertextuality: Chekhov’s text and “intertext” (several provisions). Pp. 30–35.

¹³² Sukhikh I. N. Gogolek // Zoshchenko Mih. *Raznotyk: Stories and feuilletons (1914–1924) / Collected Works <T. 1>*. Composition, introductory article and notes by I. N. Sukhikh. Moscow: Vremya, 2008. P. 18.

¹³³ See, for example: Chudakova M. O. *Poetics of Mikhail Zoshchenko*. M.: Nauka, 1979. 200 p.; Koleva I.P. *Mikhail Zoshchenko: the art of parody. Traditions of Russian humor of the 19th century in the works of M. M. Zoshchenko*. M.: Veche, 2013. 192 p.

Ivanovich Prokharchin lived <...> Or maybe ten years, or already fifteen, or just the same twenty-five, she sometimes told her new tenants ...” “Mr. Prokharchin”¹³⁴.

The motive of fear arises as a result of the cruelty and instability of existence; the appearance of fear is justified by the beggar’s narrative.

...the beggar said that he was a former landowner, and that once he himself gave handfuls of silver to the beggars, and now, due to the flow of the new democratic life, he is forced to ask for a favor himself, since the revolution took away his property (III, 103).

... he appeared in St. Petersburg and fell at the feet of Porfiry Grigorievich, who, at his request, placed him in one office, but that, due to the most severe persecution of fate, they abolished him from here too, then the office itself was destroyed, having received a change (T. 1, 247).

At the climax of the plot, a common motive of being chased by a crowd arises.

Boris Ivanovich, without looking back, ran at an even, fast pace, hanging his head low. People ran behind, hooting wildly and slapping their feet in the mud. <...> A hundred passers-by and ordinary people rushed through the fence and burst into the church (III, 111–112).

Mr. Prokharchin ran, ran, was out of breath... an extremely large number of people were also running next to him, and they all rattled their retributions in the back pockets of their short coats; finally all the people ran... (Vol. 1, 250)

An even more revealing example is from the story “M. P. Sinyagin”. The life story of the poet Tinyakov is projected onto the image of Sinyagin. According to the memoirs of K. I. Chukovsky, “perhaps this meeting with Tinyakov prompted Zoshchenko to write a story about the poet Michel Sinyagin¹³⁵ in the fall of 1930”.

¹³⁴ Dostoevsky F. M. Complete works: In 30 volumes. T. 1. L.: Nauka, 1972. P. 246. (Further references to this edition are given in the text indicating the volume and page.)

¹³⁵ Chukovsky K. I. From memoirs. P. 66.

The writer does not directly indicate that the image of Sinyagin is connected with Tinyakov, but from Zoshchenko's confession in his autobiographical story "Before Sunrise", the reader recalls the motive of the metamorphosis occurring with the hero and the poet. The intertextuality and persuasiveness of reminiscence is enhanced by the testimony of contemporaries, researchers, and even the writer's prompts.

But Sinyagin's fate also reasonably intersects with Blok's fate. Ts. S. Volpe notes: "Zoshchenko used in the story those features of Blok's personal biography that were integral elements in the literary portrait of Blok, revealed by his work"¹³⁶. The intertextual valence of Sinyagin and Blok is no less strong than the valence of Sinyagin and Tinyakov.

Reminiscence is aimed at several pretexts, and it is difficult to understand the degree of this valence. "Moreover, the life of such people, in the author's opinion, is also a person who, well, let's say, did not paint some lovely masterpiece on canvas — "Girl with a Jug", or did not learn how to quickly hit the piano keys..." (III, 261). "Girl with a Jug" is reminiscent of A. E. Arkhipov's painting "Girl with a Jug" (1927) or the painting "The Source" (1830–1856) by the French artist Jean Auguste Dominique Ingres.

There is also a situation of random plot coincidence, which is not correlated with reminiscence. In "The Goat," Zabezhkin's reflection on the animal revolution perhaps recalls the strange prediction of the plot of George Orwell's parable "Animal Farm" (1943–1944), in which animals stage a revolution¹³⁷. The plot coincidence is completely coincidental; "The Goat" was written in 1923, earlier than "Animal Farm." Moreover, there is hardly any dialogue between the writers.

In the analysis of a literary work, reminiscent texts are mainly typologized as follows:

¹³⁶ Volpe Ts. S. Book about Zoshchenko. P. 736.

¹³⁷ See: Sukhikh I. N. Comments. P. 596.

1. At the action level

1) A reference to biographical motifs or events from the lives of other people. As N. A. Fateeva writes, reminiscence in the narrow sense is a reference “to an event from the life of another author, which is certainly recognizable”¹³⁸.

2) Borrowed plot and plot reminiscence. According to V. E. Khalizev, “reminiscences as individual links in verbal and artistic texts are of the same nature as the borrowing of plots, the introduction of characters from previously created works, and imitation...”¹³⁹

In “A Merry Adventure”, the plot reminiscence is that Petukhov’s attempt to borrow money from his aunt, his mental turmoil correlates with Raskolnikov’s mental anxiety after the murder of the old woman in “Crime and Punishment”¹⁴⁰.

Sergei Petrovich wanted to rush down in one breath, but suddenly hurried steps were heard below. The old woman's terrible scream alarmed the whole house, and perhaps the whole street. Now some people were running down the stairs from below. Sergei rushed about on the landing and again, as the first time, rushed to the top attic ladder. And there, at the closed door, he sat down, almost fell on the steps, his heart was beating desperately. There wasn't enough air. Sergei Petrovich sat on the steps with his mouth open and listened in horror to what was happening below. Some people ran into the apartment, some screamed desperately. And someone, through sobs, screamed and cried. About ten people suddenly ran out of the apartment and rushed downstairs (III, 164–165).

Fear gripped him more and more, especially after this second, completely unexpected murder. He wanted to get away from here as quickly as possible. <...> He removed the lock, opened the door and began to listen to the stairs. He listened for a long time. Somewhere far away, below, probably under the gate, two voices were shouting loudly and shrilly, arguing and cursing. <...> Raskolnikov looked in horror at the locking hook jumping in the loop and waited with dull fear that the lock would pop out any moment. Indeed, it seemed possible: they pulled

¹³⁸ Fateeva N. A. Intertext in the world of texts: Counterpoint to intertextuality. P. 133.

¹³⁹ Khalizev V. E. Theory of Literature. P. 288.

¹⁴⁰ See: Koleva I. P. Mikhail Zoshchenko: the art of parody. Traditions of Russian humor of the 19th century in the works of M. M. Zoshchenko. P. 34.

so hard. He was about to hold the lock with his hand, but he could have guessed. His head seemed to be starting to spin again (Vol. 6, 65–67).

2. At the subject level

This group of reminiscences includes a supertype, an eternal image, an archetype.

Type is “the embodiment in a character of one single trait, one recurring human property”¹⁴¹. Therefore, the literary type is distinguished by its generalization and typification of the qualities of the characters.

A common literary type is rooted in the reader’s memory, the reader tends to understand characters through a literary type familiar to him, therefore, certain similar images of characters are probably associated in the reader with a prototype, etc. “Eternal images give rise to numerous reminiscences in subsequent literature; Often heroes bear the name of their “eternal” prototype...”¹⁴²

Reminiscence of an artistic image is, to a certain extent, a manifestation of the reader's intertext. If reminiscence is reasoned, it can be a creative activity of the reader as a co-author. In Zoshchenko’s stories, the characters’ features are quite complex, they combine the images of a “little man”, “an extra person” and a “dreamer”; they are also superimposed with the features of a “non-living person” and an “beast”. The decoding of these images reflects the functioning of the reader.

3. At the temporal-spatial level (chronotope)

Artistic space is created more often with the help of descriptions of objects, interiors, place names, and landscapes. Time is chronological or calendar, discontinuous or continuous¹⁴³. The role of intertexts is quotational features of

¹⁴¹ Khalizev V. E. Theory of literature. P. 45.

¹⁴² Literary encyclopedic dictionary. P. 63.

¹⁴³ See: Sukhikh I. N. Structure and meaning: A theory of literature for everyone. St. Petersburg: Azbuka-Atticus, 2018. P. 166.

artistic space, time, and chronotope. A chronotope can perform *a plot-forming function*¹⁴⁴. In “Sentimental Tales” there are tangible components stylized as sentimentalism. The idyllic chronotope, as the core of the literature of sentimentalism, becomes the core of the construction and development of the plot in the recipient text. We will talk about this in the second paragraph of the third chapter.

The features of quotation, allusion and reminiscence discussed above are not always completely separate, but are often interpenetrated, nevertheless it is worth pointing out their conceptual differences.

A. N. Bezrukov, according to the structure of intertexts, distinguishes three main types of connections: “1) “quotes” — textual connections — direct manifestations in the text, its relationship with other texts; 2) “reminiscences” — contextual connections — indirect, perceived through the context, to the texts manifested in it; 3) “allusions” — metatextual connections — directly mediated, that is, perceived directly, but through the work as a dynamic form of the text”¹⁴⁵.

We believe that the distinction between these concepts is realized due to *recognition on the part of the reader or the persuasiveness of their verification*.

The characteristic features of a quotation are clarity, reproducibility and disclosure; it is not difficult for the reader to recognize it. However, it is impossible to ignore the situation when an explicit quotation is not attributed, although the author presents it as someone else’s text. Such is, say, the epigraph to Turgenev’s story “Spring Waters” (from an old romance) or the famous quatrain “In Holy Rus” /Roosters crow. /Soon there will be a day /In Holy Rus”” (in the work of V. G. Korolenko and others). Over the course of a century, it was not possible to accurately identify the authors.

Less easily recognizable are reminiscence and allusion. Allusion emphasizes

¹⁴⁴ Ibid. P. 171.

¹⁴⁵ Bezrukov A. N. Poetics of intertextuality. Birsk: Birsk State Social and Pedagogical Academy, 2005. P. 48.

subtextual connections that allow the reader to decode hidden semantics. In the allusion there is a hint from the author, and a hint to a well-known literary fact, cultural and historical events. Reminiscence is based on contextual connections, conscious/unconscious echoes with the previous cultural context. Compared to allusion, reminiscence is characterized by the absence of a hint on the part of the author and the presence of unconscious quotation.

Let's also make analogies. The proper meanings of quotes play the role of a kind of intermediary, thanks to which the quoted layer of cultural semantics was found. Where there is an explicit quotation, the author seems to jump out from behind the text and conduct a dialogue with the reader; the reader analyzes intertexts with the help of the source text. Allusion is a game of riddles and clues between the author and the reader; the author hides scattered point clues in the text, expecting that the reader will be able to unravel the idea. Reminiscence seems to be a freer space for collaboration between the author and the reader.

In general, it can be assumed that the reader's ability to recognize intertexts is ranked according to *recognition* from ease to difficulty: quotation — reminiscence — allusion, according to *the persuasiveness of verification*: quotation — allusion — reminiscence.

2.2. “The Overcoat” by N. Gogol and “The Goat”¹⁴⁶

“Take care of Zoshchenko. This is our modern Gogol”¹⁴⁷, wrote A. M. Remizov.

And Zoshchenko loved to identify himself with Gogol. On July 16, 1923, his

¹⁴⁶ This section is based on an article by the author of the dissertation: Bao Tingting. “The Goat” by M. M. Zoshchenko and “Overcoat” by N. V. Gogol: towards an intertextual connection // News of Saratov University. New episode. Series: Philology. Journalism. 2022. T. 22, issue. 4. P. 434–438.

¹⁴⁷ Chudakova M. O. Poetics of Mikhail Zoshchenko. P. 37.

wife writes in her diary: “As he often likes to do, he drew parallels between himself and Gogol, with whom he is very interested and with whom he finds a lot in common. Like Gogol, he too is completely immersed in his work. Gogol’s torment in search of plot and form is completely understandable to him. Gogol’s plots are his plots”¹⁴⁸.

Typological and intertextual comparisons of writers’ texts are an important subject of research; first of all, the aesthetics of the comic is the focus of comparison.

Some researchers consider Zoshchenko’s humor to be a unique art. R. B. Gul assesses that Zoshchenko’s laughter is “without tears, without sadness, without all the original accessories. Laughter — just — laughter!”¹⁴⁹, not like “laughter is always either with tears (Gogol) or with sad thoughtfulness (Chekhov)...”¹⁵⁰

Other researchers use a typological approach to analyze the characteristics of Zoshchenko and Gogol’s laughter.

P. M. Pilsky says that Zoshchenko “comes from Gogol” and “‘sentimental tale’ Zoshchenko’s ‘Apollo and Tamara’ is almost entirely lighted by the rays of Gogol’s sun”¹⁵¹.

Yu. V. Tomashevsky also calls Zoshchenko a faithful follower of Gogol, his “carefree and playful notes” of laughter became “the background for notes of pain and bitterness”¹⁵², which clearly echoes Gogol’s characteristic “laughter through tears”.

¹⁴⁸ Personality of M. Zoshchenko according to the memories of his wife (1916–1929) / (Published by G. V. Filippov). P. 69.

¹⁴⁹ Gul R. B. Mikhail Zoshchenko // Mikhail. Zoshchenko: pro et contra. P. 407.

¹⁵⁰ Ibid. P. 406.

¹⁵¹ Pilsky P. M. Simple Laughter. M. Zoshchenko, his teachers, success and unravelling // Mikhail Zoshchenko: pro et contra. C. 449.

¹⁵² Tomashevsky Yu. V. Laughter of Mikhail Zoshchenko // Mikhail Zoshchenko. Favorites. M.: Pravda, 1981. P. 9.

P. M. Bicilli dwells in detail on the use of comic techniques by both writers. According to his opinion, Zoshchenko's rethinking of Gogol's technique of repetition of speech patterns gives rise to a new comic means of "reverse gradation"¹⁵³.

Intertextual connections of their texts are manifested in the fact that "Madonna" is written "in the form of a diary and is fabulously and stylistically connected with 'Notes of a Madman' and 'Nevsky Prospect'"¹⁵⁴, "The 'Sentimental Tales' are similar to the 'Petersburg Tales' with their more complex dramatic and sometimes tragic intonation". "The complex structure of the Blue Book — with a chain composition, historical fragments, lyrical and philosophical digressions — became an analogue of Dead Souls. <...> The direct speech of the book "Before Sunrise" turned out (including in its role in the writer's fate) to be analogous to "Selected Passages from Correspondence about Friends" or "Confession"¹⁵⁵.

Zoshchenko and Gogol are compared not only literary, but also biographically.

On August 1 1955, K. I. Chukovsky described in his diary his impression of meeting Zoshchenko: "It seems that he looks like Gogol before his death. And at the same time smart, subtle, magnificent"¹⁵⁶. T. V. Kadash, when addressing the problem of Gogol's personality in Zoshchenko's creative reflection, believes that the writer seeks to find "spiritual and physical healing" in the image of Gogol and create a "positive type"¹⁵⁷.

The "Gogol-Zoshchenko" paradigm presented above is mainly limited to the

¹⁵³ Bitsilli P. M. Zoshchenko and Gogol // Mikhail Zoshchenko: pro et contra. P. 526.

¹⁵⁴ Chudakova M. O. Poetics of Mikhail Zoshchenko. Pp. 37–38.

¹⁵⁵ Sukhikh I. N. Gogolek. P. 74.

¹⁵⁶ Chukovsky K. I. Diary 1930–1969. M.: Modern writer, 1994. P. 231.

¹⁵⁷ Kadash T. V. Gogol in Zoshchenko's creative reflection // Face and mask of Mikhail Zoshchenko. P. 289.

analysis of individual features of poetics. In this section we will conduct a comprehensive comparison of the artistic worlds of writers. Using a typological approach and intertextual analysis, we will identify the quoted image of the “little man,” plot-plot reminiscences, motivic echoes and speech structures. The research material will be “The Goat” and “Overcoat”.

The story “The Goat” is a reconstruction of “The Overcoat”; it is plotted and stylistically rewritten in Gogol’s “key”.

One of the first to point out the points of convergence of the works was V. F. Pereverzev: “In Zoshchenko’s story “The Goat” we have before us the tragicomic figure of Gogol’s Akaki Akakievich, <...> The story “The Goat” is a development of a topical everyday joke in the style Gogol’s humor”¹⁵⁸. K. I. Chukovsky called Zabezhkin a double of “Gogol’s Akaki Akakievich”¹⁵⁹. I. N. Sukhikh makes a similar remark in the preface to the first volume of Zoshchenko’s collected works: “The story “The Goat” is the story of a poor official, the collegiate registrar Zabezhkin — an extremely accurate variation, a copy of Gogol’s ‘The Overcoat’”¹⁶⁰.

The intertextuality of the two works is embodied, first of all, in a reference to Bashmachkin’s portrait details: “...one official served in one department, the official cannot be said to be very remarkable, short in stature, somewhat pockmarked, somewhat red-haired...”¹⁶¹

With the red color of Bashmachkin, Zoshchenko creates an intertextual game: “There was Zabezhkin in torn boots and a woman’s jacket. He was not

¹⁵⁸ Pereverzev V. F. On the fronts of current fiction // Print and revolution. 1923. No. 4. Pp. 128–129.

¹⁵⁹ Chukovsky K. I. From memoirs. P. 55.

¹⁶⁰ Sukhikh I. N. Gogolek. Pp. 17-18.

¹⁶¹ Gogol N. V. Complete works: In 14 volumes. T. 3. M.: Publishing House of the USSR Academy of Sciences, 1938. P. 141. (Further references to this publication are given in the text indicating the volume and page.)

shaved, and for some reason his beard was growing red. It was difficult to recognize him!” (III, 243).

In Zoshchenko’s artistic world, color is a special means of expressive influence. His mention of color when describing the artistic world is significant in creating a detailed description of the characters, motive and plot. Color is often used in a wide range of shades and meanings, and together contributes to the creation of a writer’s metaphor-filled world.

We offer interpretations of the semantics of the red color in its historical and cultural context. “Starting from the 12th century”, it was considered a sign of “almost all vices”¹⁶². In the visual arts, people with red hair were usually despised and rejected, like heretics, Jews, Muslims, lepers, cripples, beggars, vagabonds, beggars and other outcasts¹⁶³, “red hair is an easily recognizable sign of a person living outside of society or stained with shame”¹⁶⁴. Color is also used to add comedy. “In the Roman theater, a red wig or red wings tied to an actor’s mask let the audience know that in front of them is a freak and a buffoon”¹⁶⁵.

The comic and the sentimental, the pathetic and the ugly are intertwined in the color red. Bashmachkin’s immanent features — tragicomic and grotesque — are observed through the prism of the cultural color code. The subtext of red hair introduces Bashmachkin-like semantics into the image of Zabezhkin, their fates metaphorically rhyme: deprived of social identity, transformation from a person yearning for happiness into “nothing”, Red-colored cultural signs perform the function of complementing the hero's characteristic feature.

The writers’ pathetic image of the hero is created by depicting the attitude of others towards the hero. Bashmachkin, faced with the ridicule of his superiors, has no right to defend his interests due to his low position; the only expression of his

¹⁶² Pastoureau M. Red. History of color. Ed. 3rd. M.: New Literary Review, 2023. P. 73.

¹⁶³ See: Ibid. P. 74.

¹⁶⁴ Ibid.

¹⁶⁵ Ibid. P. 75.

“disobedience” is the phrase expressed with a resigned and reproachful intonation: “Leave me alone, why are you offending me?” (III, 143). The impression of helplessness produced on the reader is intensified when the sign of power dominates the values of humanism.

In addition, Zoshchenko emphasizes the pitifulness of the “little man” through absurdity. A passerby accidentally touches Zabezhkin with his elbow, the hero hears from the passer-by the most ordinary word “I’m sorry”, but this word amazes him so much that an incredibly powerful internal monologue takes place in his head, developed using a question construction: “What is this? — thought Zabezhkin. — What a wonderful passerby. I’m sorry, he says... Did I really say anything against it? Did he really push me? This is a moth, a midge, the midge touched with its wings. ...And who is this? A writer, maybe, or some world-famous scientist... I apologize, he says. Oh, what a thing! And I didn’t even get a good look at his face...” (III, 235).

The hero’s defenselessness and the absurdity of everyday life are clearly understood by K. I. Chukovsky; the critic rightly notes that Zoshchenko’s portrayal of “life is so rude and ferocious that one delicate, polite word here seems like a miracle of miracles, a rare, extraordinary event that has a stunning effect on people.” <...> for a person accustomed to daily insults and constant squabbling, the most ordinary politeness seems like some kind of striking exception to the general rule”¹⁶⁶.

The speaking surnames of Bashmachkin and Zabezhkin are no less close and symbolic. Diminutive suffixes form phonetic consonance. The surname Bashmachkina comes from “shoe”, which speaks of an insignificant social position. Zabezhkin’s surname hints at the character and fate of the hero, who “runs ahead” and is in too much of a hurry “in his dreams and hopes”¹⁶⁷.

The intertextual valence of “The Goat” and “The Overcoat” is enhanced by

¹⁶⁶ Chukovsky K. I. From memoirs. P. 55.

¹⁶⁷ Sinyavsky A. D. Myths of Mikhail Zoshchenko // Mikhail Zoshchenko: pro et contra. P. 862.

citing the dream motif and the associated plot reminiscence.

“Dream” “as a poetic category appeared in ancient Russian times”¹⁶⁸. “Old Russian “book wisdom”, as well as the literature of the 18th century (up to its last third), generally understood a dream as a deception and a way of escaping into the dangerous world of illusory and pointless visions”¹⁶⁹. In the 19th century, the “dream” gravitates towards the positive pole, but at the same time intersects with the negative. On the one hand, receiving a positive assessment, “a dream is associated either with creative imagination — the destiny of a poet, or with the readiness of the soul to rise above everyday life and everyday life”¹⁷⁰. On the other hand, the negative connotation of the dream is preserved and at the same time the meaning is enriched, the dream becomes seductive, “inclining towards something bad, sinful, luring with its external shine, and then turning into emptiness”¹⁷¹.

The destructiveness of the dream is directly manifested in the plot climax; the fulfillment of the dream and its destruction for Bashmachkin are limited to one day.

The same plot twist occurs in “The Goat”. At the moment the hero approaches his dream, Zoshchenko, like Gogol, depicts illusory dreams that dissipate upon contact with reality.

At first glance, dreams of an overcoat and a goat are of an ordinary nature. But if you take a closer look at these everyday situations, it becomes clear that for the characters these dreams are not limited only to material acquisition.

The subject sign in “The Overcoat” expresses a bureaucratic connection.

¹⁶⁸ Shin Mi He. “White Nights”: The theme of daydreaming and the type of dreamer in the early works of F. M. Dostoevsky: abstract. dis. ...cand. philol. sciences. St. Petersburg, 2002. P. 3.

¹⁶⁹ Bukharkin P. E. Dream in the Russian tradition. Historical and transhistorical in the development of the name // Name-plot-myth. St. Petersburg: St. Petersburg State University Publishing House, 1996. P. 183.

¹⁷⁰ Ibid. P. 184.

¹⁷¹ Ibid. P. 185.

Dressed in an old overcoat, Bashmachkin is mocked by officials. With the change of clothes, the hero receives congratulations from his colleagues and invitations from the head of the table for the evening. The new overcoat gives Bashmachkin the opportunity to join the bureaucratic circle, and even be accepted into the “brotherhood”. The “brotherhood” consists only in “the “opportunities” that open up for Akaki Akakievich with a change in his “material” appearance”¹⁷².

Therefore, “for a titular official, a new overcoat is a path to a higher rank, an entrance into the system of bureaucratic relations; for a general, a new uniform is a form of affirmation of social status”¹⁷³. The material principle becomes a criterion for assessing relationships between people.

In Gogol’s artistic world, the romantic dream motif is ambiguous, at the same time reduced, played out comically, plunging into everyday life, but filled with humanistic meaning associated with dignity and social protest; the techniques of fantasy and grotesque make possible the play of high and low. The dream of a new overcoat is low, it is identified with the desire for things and service. But the dream also reveals a high romantic desire for humanity and justice.

The concept of a natural school is based on the struggle with the external social environment, therefore the statement most often attributed to Dostoevsky is true: “We all came out of Gogol’s “The Overcoat”.

But Zabezhkin emerged from Gogol’s “overcoat” only formally; the spirit of the “overcoat” was reconstructed in a different way. Zoshchenko does not so much quote Gogol’s tradition, his literary type and motives, as model them with modern semantics.

Zabezhkin’s dream is not necessarily understood only in social terms. Zabezhkin is a former collegiate registrar, his rank is even lower than

¹⁷² Vinogradov I. A. “I am your brother”. About N.V. Gogol’s story “The Overcoat” // Problems of historical poetics. 2001. No. 6. P. 231.

¹⁷³ Dilaktorskaya O. G. The artistic world of St. Petersburg stories by N. V. Gogol // Petersburg stories. St. Petersburg: Nauka, 1995. P. 238.

Bashmachkin, but the hero never shows aspirations for a high social position. Boots are a metaphor, “a sign of high social status, a sign of intelligence...”¹⁷⁴. But the hero brings boots in exchange for the telegraph operator leaving; the plot testifies to his indifference to social status and intellectual identity.

Let us return to our initial question: what is the purpose of Zoshchenko’s transformation of Gogol’s dream motif and the image of the “little man”?

According to the observation of I. N. Sukhikh, in Zoshchenko’s hero “two key images of the Russian classics are combined and superimposed on each other — the “little man” and the “superfluous man” (the average intelligent type)”¹⁷⁵. Zabezhkin is an average intelligent type who combines these characteristics. During the period of changing eras, the feeling of loneliness, life fragmentation and internal disorder becomes especially noticeable. The inability to acclimatize to modernity leads the hero to search for support, which he finds in the world of the idyll. For him, building an idyllic little world is impossible without a comfortable life and a strong family: “If, say, there is a goat, I’ll get married. <...> Peace... After all, this is botvinya on holidays!.. And the wife, let’s say, is a respectable lady, she loves order, she is interested in order” (III, 236–237).

“The name Domna is associated with “house” and with the “blast furnace””, the goat is associated with the embodiment of “a well-fed and calm life”¹⁷⁶. The motives of order and harmony are expressions of spiritual aspirations. The goat associated with him represents a sign of peace and harmony, the inner world of the “little man.” Zabezhkin feeds her, buys her flowers, talks to her. These actions seem to indicate that the goat for the hero is spiritual support and compensation. Therefore, the dream motif can be perceived on a metaphysical plane. The tragedy of the fate of the “little man” is not so much social as it is existential.

In both works, the motif of marriage is closely connected with the motif of

¹⁷⁴ Sarnov B. M. The case of Zoshchenko. The Coming of Captain Lebyadkin. P. 331.

¹⁷⁵ Sukhikh I. N. Gogolek. P. 16.

¹⁷⁶ Sinyavskiy A. D. Myths of Mikhail Zoshchenko. P. 863.

dreams. Bashmachkin's old overcoat is ironically called "hood." The hood has something to do with a woman's dress. The eternal idea of a new overcoat in a symbolic sense "is identified with the bride herself, her "life friend"¹⁷⁷.

In the epilogue of the story "The Goat," Zabezhkin left wearing a woman's jacket, which forms plot intertextuality with Bashmachkin's "hood". The household detail metaphorically hints at Zabezhkin's return to his original life situation. "Zabezhkin didn't come to dinner anymore" (III, 259), this evokes a reminiscence of the epilogue of "The Overcoat": Bashmachkin disappeared "completely in the darkness of the night" (T. 3, 174).

It seems that Zabezhkin has left, as Bashmachkin disappears, dissolves in space. Intertexts in the form of plot consonance connect the fates of heroes from different eras into semantic nodes. This reveals a deep meaning: the past is irreversible, support for a lasting life does not exist.

The collapse of the dreams of both works takes place in St. Petersburg, the urban space takes on a fantastic and grotesque character.

Working on "The Overcoat", Gogol develops the theme of the tragic fate of the "little man" against the backdrop of St. Petersburg city life: "It was in this city that it was easier to find typical "little people" not at all associated with a brilliant life and surrounded by a modest everyday environment"¹⁷⁸.

Petersburg is shown as a center of grotesques, where "the high and the low, the imaginary and the real, the dead and the living are intertwined with each other"¹⁷⁹. From the point of view of V. Sh. Krivonos, the Gogol outskirts are described as "an unclean space, the sphere of action of demonic forces"¹⁸⁰.

¹⁷⁷ Weiskopf M. Ya. Gogol's story. Morphology. Ideology. Context. M.: RSUH, 2002. P. 462.

¹⁷⁸ Friedman N. V. The theme of "little man" in the works of Pushkin and Gogol // A. S. Pushkin and Russian Literature: Collection of scientific works / Ed. by G. N. Ischuk. Kalinin: Kalinin State University, 1983. P. 36.

¹⁷⁹ See: Dilaktorskaya O. G. The artistic world of St. Petersburg stories by N. V. Gogol. P. 209.

¹⁸⁰ Krivonos V. Sh. Gogol's stories: space of meaning. Samara: Publishing house SGPU, 2006. P.

After the ball, Bashmachkin finds himself in a deserted square, following a mysterious woman moving “like lightning.” The space where the robbery of the overcoat took place is fantastic: “The street is an endless square”, the square is “a terrible desert”, “the exact sea around it” (T. 3, 161). The mysterious devilish essence of St. Petersburg is revealed in the motives of persecution and loss.

The fantastic plan of St. Petersburg and these motives are varied by Zoshchenko in “The Goat”. Chasing an “unusual” passer-by, Zabezhkin comes across Nevsky and the embankment to a village opposite the urban space. Gogol’s fantastic style is latently present here. Involuntary movement and the appearance of an idyllic little world carry mystery. In an atmosphere of mystery, V. F. Pereverzev saw Zoshchenko’s inheritance of Gogol’s technique of “interweaving realism with fantasy”¹⁸¹.

The literary closeness of Zoshchenko and Gogol is noticeable in the originality of the narrative and style of language.

In an article about “The Overcoat,” B. M. Eikhenbaum considers such phenomena of sound semantics as puns, gestures, articulations, and rhythmic build-ups as dominant plot elements of the story¹⁸². Gogol’s “technique” — *the changeability of the originality of the narration* — has been repeatedly noted by researchers; this is a change in the intonation of the narration (a combination of sentimental, comic, pathetic and serious intonations in order to create the effect of grotesque or comic¹⁸³), alternation of points of view — the transition from “the speaker-narrator to the speaker-hero”¹⁸⁴. The basis of the presentation of “The Overcoat” is “an unexpected change,” in particular, “a change in the narrator’s

252.

¹⁸¹ Pereverzev V. F. On the frontlines of current fiction. P. 129.

¹⁸² See: Eikhenbaum B. M. How Gogol’s “Overcoat” is made / B. M. Eikhenbaum // Eikhenbaum B. M. About prose. L.: Fiction, 1969. P. 309.

¹⁸³ See: Ibid. Pp. 319–320.

¹⁸⁴ Gukovsky G. A. Realism of Gogol. M.; L.: Fiction, 1959. P. 382.

tone”¹⁸⁵.

The features of Gogol’s speech manner were inherited and developed by Zoshchenko. At the beginning of the story “The Goat”, stylistic hyperbole and articulatory expressiveness are used. The repetition of the letter “k” produces a comical sound impression: “At five minutes to four Zabezhkin blew his nose so loudly that his nose was buzzing like the trumpet of Jericho...”(III, 232). The hyperbolic use of the word “pipe” echoes Gogol’s motif of the nose and the hidden grotesque that grows out of the everyday basis.

The image of Zoshchenko’s nose may be a reference to Gogol’s nose: “The gentleman has something respectable in his receptions and blew his nose extremely loudly. It is not known how he did it, but only his nose sounded like a trumpet” (Vol. 6, 10).

Then the pace of the narration slows down, the intonation becomes sentimental, didactic: “— Oh, Zabezhkin, Zabezhkin, now staff reductions are underway, how would you, Zabezhkin, it’s not suitable for layoffs ... Well, what’s your hurry?” (III, 232)

In the subsequent parody-romantic scene, *the narrator’s inappropriately direct speech and a sharp transition of points of view begin*. The artistic world for “*He-narrative*” is fluid and permeable. The narrator combines the points of view of different characters, his observation post moves, reflecting the consciousness of Zabezhkin, a stranger, and a wealthy man in turn. The unexpected alternation of *external and internal focalizations* with the help of improperly direct speech preserves the stylistic coloring of the characters’ speech, allowing the reader to penetrate into their inner world.

The tense narrative is suddenly interrupted by an objective digression: “Of course, it’s all so, nonsense, romanticism, meaningless daydreaming”(III, 233). Then the humorous narrative begins again, a playfully familiar conversation with

¹⁸⁵ Fanger D. What, finally, is the essence of the “Overcoat” and what is its peculiarity // N. V. Gogol. Materials and research. M.: Heritage, 1995. P. 57.

the reader: “But Zabezhkin’s social position was not so great. However, even bad. <...> Zabezhkin, even though he’s a former collegiate registrar, he’ll be no bigger than a bleak or even a tiny stickleback” (Ibid., 233–234).

The mixture of sentimental and comic intonations, pathetic and familiar — Gogol’s style of grotesque.

In “The Overcoat” “comic effects are achieved in the manner of *skaz*”¹⁸⁶, *skaz* elements such as verbal puns, lively gestures, facial expressions, and intonation can create a comic effect. In “The Goat,” the comic components, “gestures, poses and *mise-en-scène*”¹⁸⁷, which are present in “The Overcoat,” are developed in detail.

In the scene when Zabezhkin moves into an apartment, almost all the characters participate in the dialogue, the action unfolds at the level of the characters’ movements: the woman “stuck” her head out of the window, the learned agronomist “went up to the window”, Domna Pavlovna “went down”, Zabezhkin “untied” your things. Seeing the boots, everyone “exclaimed” in one voice, the woman “said with respect”, accompanied by an exclamation of “wow”, Domna Pavlovna “mercifully rubbed” her hands, the agronomist “squinted” his eyes and “ordered the boys to move away from the cart so that they could see better” (III, 242). Before us is a kind of *mise-en-scène*, where spectators gather, and through their facial expressions and comic gestures, theatrical expressiveness is enhanced.

Parallels between Gogol and Zoshchenko can be seen in the variety of speaking styles. In Gogol, “many words, formulas, phrases move freely from the speeches of characters of different social status into the style of the narrator”¹⁸⁸. The language in “The Overcoat”, from literary-bookish, clerical speech to

¹⁸⁶ Eikhenbaum B. M. How Gogol’s “Overcoat” is made. P. 306.

¹⁸⁷ Barmin A.G. The ways of Zoshchenko // Mikhail Zoshchenko: pro et contra. P. 463.

¹⁸⁸ Vinogradov V. V. Gogol’s language // Language and style of Russian writers. From Karamzin to Gogol. M.: Nauka, 1990. P. 281.

vernacular, represents “a structural unification of different stylistic layers”¹⁸⁹.

Like Gogol’s language, Zoshchenko’s language is kaleidoscopic, “built in a wide stylistic range and is distinguished by unexpected transitions and the sharpness of the collision of different lexical layers, from high style to vulgarisms and vernacular”¹⁹⁰.

In the “The Goat” they coexist

clericalisms: “...Zabezhkin, but you’ve been fired due to staff reduction”, “let me come in, dear comrade...”, “ma’am, dear madam,” “I, as your roommate, and, so to speak, under one respected wing of Domna Pavlovna, considered it his duty to introduce himself: neighbor and former collegiate registrar Pyotr Zabezhkin”;

church formulations: “God bless her”, “here is a cross and a holy icon...”;

literary and book speech: “a few words in defense of garden pests”, “here, the main thing is to count on feelings. For aesthetics, Masha”, “for weddings and singers”;

newspaper advertising clichés: “A room for rent for a single person. The female sex should not worry”;

colloquial and colloquial words: “girl”, “in a row”, “basta”, “eat”, “plump”, “woman”, “katsaveyka”, etc. (III, 237–252)

In his analysis of English humorous novels, M. M. Bakhtin noted that one of the components of a humorous style is *inconsistency*. “The stratification of literary language, its heteroglossia is a necessary prerequisite for a humorous style...”¹⁹¹. Zoshchenko’s use of different styles of speech gives the text a comic effect.

In addition, intertextuality is enhanced by the representation of Gogol’s narrative construction.

¹⁸⁹ Ibid. P. 286.

¹⁹⁰ Sukhikh I. N. Gogolek. P. 25.

¹⁹¹ Bakhtin M. M. Divergence in the novel / M. M. Bakhtin // Collected Works: In 7 vol. T. 3. M.: Languages of Slavic Cultures, 2012. Pp. 64–65.

And I have this one, Petrovich... the overcoat, the cloth... you see, everywhere in other places it's quite strong, it's a little dusty, and it seems as if it's old, but it's new, but only in one place is it a little that one... on the back, and on one shoulder there's a little wear, and on this shoulder there's a little bit - you see, that's all. And there's not much work... (T. 3, 150).

Going out into the street, Akaki Akakievich was like in a dream. "This is such a thing," he said to himself: "I really didn't think it would turn out that way..." and then, after some silence, he added: "So that's how it is!" Finally, this is what happened, and I really couldn't even imagine that it would be like this." This was followed again by a long silence, after which he said: "So and so!" This is definitely something unexpected, no way... this circumstance!" "Overcoat" (Ibid., 152).

Hehe, by God it's funny... You son of a bitch will be surprised, he'll be amazed, if after words like that I don't fall on my feet, I won't ask... Please. There is a goat. Goat, damn me completely! Oh, you harmful thing! Oh, what a laugh!.. (III, 237)

"Excuse me," said Zabezhkin, frightened, "how can this be?" Let me come in, dear comrade... How can this be? I wasted my time... Travel... The announcement... (Ibid., 240)

"Here, Masha", Zabezhkin said to the goat, "eat, you fool." Well, what are you looking at? Sad? It's sad, Masha. The telegraph operator is in the way... You need to remove him, Masha. If you don't remove it, love will take root. "The Goat" (Ibid., 246).

Akakiy Akakievich often speaks incoherently and indistinctly, using adverbs, prepositions and particles inappropriately. This is due to his inability to formulate thoughts accurately and logically. Therefore, the author uses ellipses to indicate pauses in speech or interruptions in the hero's thoughts. Lexical and syntactic repetitions highlight Bashmachkin's resignation and silence, his nervous psychological state.

Phrases in Zabezhkin's speech most often end with ellipses, reflecting the difficulty of formulating a thought and its intermittent nature. Speech repetitions, extra particles and adverbs, multiple interrogative constructions not only create spontaneity of oral speech, but also psychologically manifest the hero's states of surprise, distrust and helplessness.

As a result, we note that “The Overcoat” and “The Goat” have a strong intertextual connection. The tragicomic image of Zabezhkin is a reference to the image of Bashmachkin. The combination of characters from different eras, but with the same tragic fate, gives rise to new semantics: Zabezhkin is a man of the old culture, Bashmachkin’s double in modern times. The feeling of the fragility and immensity of the world led him to the desire to find some familiar signs and symbols: the goat in the metaphysical sense became an emblem of happiness and peace, seeming to Zabezhkin to be a support in an unstable world. The quoted image of the “little man” is a disappearing trace of the past. The similarity of the fate of the heroes testifies not to the safety and immutability of the past, but to its irreversibility. Over time, intertexts become a measure of the decline of the old culture.

2.3. “Stories of Discovery” by A. Chekhov and “Sentimental Tales”¹⁹²

Speaking about the writers who most influenced Zoshchenko, one cannot help but mention Chekhov. “Zoshchenko, as a writer, is a kind of new primary Chekhov: Chekhonte. Despite the difference in eras, Zoshchenko’s relationship with Chekhonte seems obvious to me”¹⁹³.

The writer, in a transcript of a conversation with aspiring writers-writers, admitted: “My first stories were written under the influence of old traditions, perhaps Chekhov, perhaps Gogol. This is a matter of criticism”¹⁹⁴.

¹⁹² This section is based on an article by the author of the dissertation: Bao Tingting. Chekhov's context in “Sentimental Tales” by Mikhail Zoshchenko // Bulletin of Perm University. Russian and foreign philology. 2022. T. 14, issue. 3. Pp. 69–77.

¹⁹³ Annenkov Yu. P. Diary of my meetings: Cycle of tragedies: In 2 volumes. T. 1. M.: Khudozhestvennaya literatura, 1991. P. 313.

¹⁹⁴ Zoshchenko Mih. How do I work. P. 55.

The creative similarities of writers, however, are diverse. Both of them focus on depicting and ridiculing “petty everyday life”, Chekhov exposing “vulgarity”, and Zoshchenko “philistinism”¹⁹⁵. In terms of literary language innovation, they work “with everyday and literary clichés”¹⁹⁶. Their works present a similar image of “medical charlatans”¹⁹⁷. Chekhov’s humor is lyrical, Zoshchenko’s humor is equally restrained and sympathetic.

Literary dialogue manifests itself not only in the typological aspect, but also in the intertextual aspect; the most obvious is the permutation of the plot-fable structure. The plot in “Poor Liza” by Zoshchenko is taken from Chekhov’s story “The Jumper” and “Darling”¹⁹⁸. The story “The Lady with Flowers” parodies “the main iconic characteristics of Chekhov’s characters and the general sentimental and sublime mood of “The Lady with the Dog”¹⁹⁹.

In this section, we analyze those places in Zoshchenko’s prose that should refer the reader to Chekhov’s work and the issues raised in it: the theme of fear and chance, symbolic associativity of objects, existential problems.

We believe that in “Apollo and Tamara” there are reminiscences from Chekhov’s “Taper”. Reminiscence is motivated by the established intertextual valences of writers, similar plots, as well as the inferiority complexes of the characters due to the insignificance of their social identity. Statements reflecting the common psychological self-humiliation of the heroes are given below:

¹⁹⁵ Zholkovsky A. K. Mikhail Zoshchenko: poetics of mistrust. P. 175.

¹⁹⁶ Ibid.

¹⁹⁷ Boldyreva E. M. “Medicine charlatans” in the “times of great sorrow” in the works of Lu Xun, A. Chekhov, M. Zoshchenko and V. Shalamov // Yaroslavl Pedagogical Bulletin. 2021. No. 2 (119). P. 167.

¹⁹⁸ See: Zholkovsky A. K. Mikhail Zoshchenko: poetics of mistrust. P. 176.

¹⁹⁹ Koleva I. P. Mikhail Zoshchenko: the art of parody. Traditions of Russian humor of the 19th century in the works of M. M. Zoshchenko. P. 155.

“Is not it? What am I? Tapper, servant... waiter who knows how to play!..” “Tapper”²⁰⁰

“At that moment Apollo Perepenchuk realized what an insignificant and miserable person he was, in essence” “Apollo and Tamara” (III, 20).

The passages can be interpreted from the point of view of the “little man’s” experience of insignificant social status. But our emphasis is different. We see a philosophical “shift in human consciousness”²⁰¹, *a situation of “discovery”*.

In the book by V. B. Kataev, the following features of Chekhov’s “stories of discovery” are highlighted: 1) insight and denial of previous habitual, superficial beliefs about life; 2) the compositional principle “it seemed — it turned out”; 3) man as “a subject of cognition, a subject of orientation in reality”²⁰²; 4) case complex, existential motives.

“In search of a genre, Zoshchenko turns to a short story of the Chekhov type, trying to apply it to modern material”²⁰³.

So, we will propose the hypothesis that *“Sentimental Tales” are largely created according to the artistic principle of the genre of “discovery stories” by Chekhov.*

L.A. Posadskaya noted that within the cycle of stories “it is possible (with a certain degree of convention) to distinguish several types of plots: philosophical — about the meaning of life, the role of chance and fate, about epiphany...” and “everyday”²⁰⁴. In fact, most of these types can be included in the opening plot.

²⁰⁰ Chekhov A. P. Complete works and letters: In 30 volumes. T. 4. M.: Nauka. 1976. P. 205. (Further references to this edition are given in the text indicating the volume and page.)

²⁰¹ Kataev V. B. Chekhov’s prose: problems of interpretation. M.: Moscow State University Publishing House, 1979. P. 11.

²⁰² Ibid. P. 87.

²⁰³ Ruben B. S. Zoshchenko. M.: Young Guard, 2006. P. 72.

²⁰⁴ Posadskaya L. A. Everyday life and the life of the spirit in “Sentimental Tales” by M. Zoshchenko // State Literary Museum of the 20th century. Almanac XX century. Vol. 5. St. Petersburg: Ostrovityanin LLC, 2013. P. 9.

Life for Chekhov's heroes in the cycle of "discovery stories" is hostile, "any hero's ideas about it reveal their simplicity and turn into an illusion"²⁰⁵. V. B. Kataev's remark is also appropriate for assessing Zoshchenko's intelligentsia. Apollo's life was decorated with illusions, presented to him in a simple form, but the conflict between dream and reality revealed the complexity of life itself, the revolution destroyed the hero's fantasy, revealing to him the true, ruthless essence of life under a deceptive mask. Apollo, realizing the cruelty of the world around him, thinks for the first time about how to live correctly. His insight turns out to be a denial of naive illusions and a reflection on the meaninglessness of the passing life: "...the former life is funny and naive. And his desire to become a great musician and a famous, illustrious man was funny and naive" (III, 28–29).

Apollo, like the subject of knowledge in the "stories of discovery", is busy comprehending life, but is powerless to navigate it: "He just lives in a fictional way. And he needed to live differently... But how he needed to live, <...> he did not know" (Ibid., 32).

Powerlessness to understand life's issues leads to inability to choose action and the inability to break out of the vicious circle. Insight will not lead to peace of mind, but torment and disharmony. Apollo's transition to a new vision was carried out using the comparative composition "before — now", "it seemed — it turned out":

"But what had previously seemed easy and simple to him now seemed to be an extraordinary difficulty, even impossible" (Ibid., 22).

"He felt some kind of fear in front of a life that was, it turned out, unknown to him. It seemed to him now that life was some kind of mortal struggle for the right to exist on earth" (Ibid., 65).

A similar situation is described in "M. P. Sinyagina", Michel is a

²⁰⁵ Kataev V. B. Chekhov's prose: problems of interpretation. P. 19.

nobleman-dreamer, his poems to the mysterious lady, full of sentimental and poetic feelings, were created, obviously, under the influence of A. A. Blok (we will talk about this in more detail in the third chapter). Even the advent of the revolution, the madness of his aunt, the death of his mother do not make significant changes in his life. Former noble habits force him to remain blind to the difficulties of life for a long time. The epiphany comes at the moment when "...that life, which seemed to him humiliating to his dignity, now shone with its heavenly purity. The life from which he left now seemed to him the best life of his entire existence" (III, 317). The theme of insight is again expressed in a comparative construction.

The discovery made by Belokopytov looks no less serious. Unsuccessful attempts to get a job make the hero understand the uselessness of a noble education (speaking Spanish) and open his eyes to reality: "It turns out that he knows nothing and can't do anything, and that he has never thought about this before" (Ibid., 63).

The theme of discovery is developed in the plot "it seemed — it turned out". The epistemological turn brings anxiety to Belokopytov and even leads to personality degradation. In the abyss of disasters, the hero, having lost his good beginning, gradually turns into a merchant prone to deceiving customers. He humbles himself and affirms a new — cynical — philosophy of life: "Cynicism is a thing that is absolutely necessary and normal in life..." (Ibid., 71)

In "The Terrible Night", Kotofeev led an ordinary, stable life. As a result of a conversation with a former landowner and penmanship teacher, he refutes his superficial, habitual idea of life, thinking about the randomness of existence. Insight leads to chaos: "Some vague anxiety took possession of him" (Ibid., 103). Chaos is manifested not only in psychological anxiety, but also in disordered behavior. Boris Ivanovich "screamed", begged for alms, "...with difficulty swinging his heavy copper tongue, he beat the bell...", "...he was deathly pale and trembling all over his body" (Ibid., 110–112).

Plot reminiscence and motivic "doublets" form the background of the intertextuality of "The Terrible Night" and "Abolished!", as S. G. Borovikov

believes: “The plot of the “Terrible Night” almost repeats Chekhov’s story “Abolished!”...”²⁰⁶ The image of a portrait of the anxious, perplexed soul of the heroes before the possible abolition of a profession or ranks rhymes.

From Chekhov: “Having seen out the land surveyor, the abolished ensign walked through all the rooms and began to think” (Vol. 3, 224).

“Two hours later he arrived at his home, pale, without a hat, with a dull expression of horror on his face... His wife, amazed by his appearance, bombarded him with questions, but he answered all questions only by waving his hand...” (Ibid., 227)

From Zoshchenko: “And, choking again, he got up from the chair and began to walk around the room. A terrible excitement gripped him” (III, 108).

“Boris Ivanovich moved from the bed to a chair and began to think” (Ibid.).

“And when he was reminded of these details , he waved his hands in embarrassment, begging him not to talk about it” (Ibid., 113).

V. B. Kataev notes: “The heroes of Chekhov the humorist live in a strictly regulated world, where any action must fit into the cell of one or another sign system, <...> be it the abolition of ranks or spelling reform, for him this is tantamount to a life catastrophe”²⁰⁷. The researcher’s remark is fair to one degree or another, but it is impossible to completely agree with it. Hero’s fear was provoked not so much by the abolition of ranks or the collapse of regulation, but by an unexpected event, the fragility of existence. That is why he says, not without alarming doubt: “Have they not even abolished the suns?” (Vol. 3, 227). The hero’s fear is a kind of existential emotion of fear of chance, which finds an analogue in “The Terrible Night”: “The point, Lusha, is not that they will trample, <...> — But that everything is wrong. Case...” (III, 107)

Kotofeev is Chekhov’s “man in a case”, afraid of chance. The hero’s

²⁰⁶ Borovikov S. G. In the Russian genre: From the life of a reader. M.: Vremya, 2015. P. 558.

²⁰⁷ Kataev V. B. Chekhov’s prose: problems of interpretation. Pp. 49–50.

anxious-fearful temperament is reminiscent of Belikov's leitmotiv phrase: "No matter what happens" (Vol. 10, 43). Chekhov's invariants of "caseness," which denotes "motives of limitation, ossification, vicious repetition, fear of life, the desire to protect oneself from it with conventions and clichés, intravital necrosis and premature death, etc."²⁰⁸ — can talk about literary continuity. The case complex and existential motifs are quoted and varied by Zoshchenko in the new material.

For Chekhov, it is important to "show the dependence of complex moods and states on various external influences; show how a person's transition from one state to another is caused by every change in the environment that surrounds him"²⁰⁹. The psychological state of the heroes is influenced by changes in the environment, in the event.

Following Chekhov, Zoshchenko strengthens the role of chance in human destiny. This explains the abundance of random events in works that dramatically change the trajectory of the characters' lives.

Kotofeev "suddenly it seemed that life was not as solid in its greatness as it had been pictured to him before" (III, 100). The word "suddenly" denotes a plot and ideological turn, a sudden refutation of previous views on life. Comprehension causes the hero to have a phobia of the future, which now turns out to be unstable and unpredictable. Then follows the plot climax: "Above, from the bell tower, suddenly there was a buzzing ringing of the alarm bell" (Ibid., 112). Kotofeev's fear, accompanied by a sudden buzzing sound, reaches its climax.

In the story "Apollo and Tamara" there is: "And he was about to leave, but suddenly something stopped him. He stood for a long time in the middle of the room, thinking hard, a strange calm came to him" (Ibid., 34). The word "suddenly" means the hero's random choice of death; this unexpected thought changes the course of Apollo's life.

²⁰⁸ Zholkovsky A. K. Mikhail Zoshchenko: poetics of mistrust. P. 179.

²⁰⁹ Kataev V. B. Chekhov's prose: problems of interpretation. P. 132.

The motive of the case is related to fate. Zoshchenko is interested in the reflection in random events of acute moments of spiritual crisis, human impulses and the fleeting insights of heroes. Thus, the author exposes such a fact as the contradiction between the existing planned life and the environment. If stability and order dominate the life of an individual, then the environment, as a rule, affects peace or destroys it as an unexpected intervention from the outside, and the individual does not find the strength to either adapt to the environment or reverse the life situation.

Therefore, the motives of order or disorder, peace or anxiety can be traced in almost all the stories. Thinking about the instability of the world order brings Kotofeev anxiety (“Terrible Night”). Volodin’s search for a promising marriage is associated with his desire for peace and order (“Lilac is in Bloom”). Zabezhkin’s dream of a goat is motivated by the desire for a harmonious life (“The Goat”).

The chaos associated with the motif of anxiety is also manifested in the linguistic chaos of the narrator/characters.

In the manuscript “M. P. Sinyagin” several author’s amendments are aimed at “disharmony of the narrative”²¹⁰. According to Yu. K. Shcheglov, “lack of culture” is dominant in Zoshchenko’s artistic world, in particular “anti-literary speech”, “the lack of culture of Zoshchenko’s hero was, strictly speaking, a fairly wide range of psychological traits and existential attitudes”²¹¹. Linguistic chaos is the key to understanding the psychological mechanisms of the characters; it is the external expression of internal disharmony. A typical example is Kolenkorov’s narrative, full of broken formulations and semantic illogic.

In the first chapter it was already said that Kolenkorov’s anachronism, his use of the name “Leningrad” instead of “Petrograd” during the NEP era in “M. P.

²¹⁰ Chudakova M. O. Poetics of Mikhail Zoshchenko. P. 67.

²¹¹ Shcheglov Yu. K. Encyclopedia of incivility (Zoshchenko: stories of the 1920s and the Blue Book). P. 237.

Sinyagine”²¹² shows psychological temperament, indifference to modernity, a gap in time, the main thing is that this is a person who psychologically lives in the past, not the present.

The 1936 version contained a logically confusing phrase: “If a person does not die, then there are no dangerous phenomena for the rest of his life” (1930, 73). “Zoshchenko’s hero has a very vague idea of the exact meaning of the words and expressions he uses”²¹³. This speech phenomenon can be explained in existential dimensions. “The unreliability of life determines the unreliability of the narrative manner”²¹⁴. During the turning period, the disharmony of speech structure is demonstrated by the disorder of existence, the triumph of chaos over the cosmos.

Zoshchenko’s description of the existential situation is given as if reminiscences from “Three Sisters”, where “the theme of a person’s “orientation” in life” prevails²¹⁵. Every hero faces a universal question: “How to live?” From their thoughts, a main chain is built: a refutation of the previous worldview, a rethinking of the meaning of existence, an unsuccessful attempt to comprehend the essence of life, shattered expectations. Along with this — fear, loneliness, misunderstanding, confusion, disunity, failure of communication.

These same phenomena in Zoshchenko’s stories are all-encompassing. His intellectual is a subject of knowledge; most of the heroes, like Kotofeev, “need to feel that his life has meaning, that he is somehow attached to life, to the universe, to the very foundations of existence”²¹⁶.

²¹² Zoshchenko Mih. Sentimental stories. Michel Sinyagin. Stories and feuilletons // Zoshchenko Mih. Collected Works: In 3 vol. T. 2. L.: Khudozhestvennaya Literatura, 1986. P. 210.

²¹³ Sarnov B. M. Developing the traditions of Procrustes (Mikhail Zoshchenko and his editors). P. 62.

²¹⁴ Zholkovsky A. K. Mikhail Zoshchenko: poetics of mistrust. P. 60.

²¹⁵ Kataev V. B. Reminiscences in “Three Sisters” // Chekhov’s Literary Connections. M.: Moscow State University Publishing House, 1989. P. 205.

²¹⁶ Sarnov B. M. The case of Zoshchenko. The Coming of Captain Lebyadkin. P. 218.

Such philosophical reflections, painful emotional exclamations are characteristic of many characters: “He thought about human existence, about the fact that man exists just as absurdly and unnecessarily” (III, 30); “How a person should live” (Ibid., 31); “He lives in a fantasy way. But he needs to live differently...” (Ibid., 32); “How people live and what is their existence ” (Ibid., 33); “Not all people have the right to exist” (Ibid., 73); “Everything in life changes in due time” (Ibid., 103); “Happiness comes with difficulty, with difficulty!” (Ibid., 242).

Zoshchenko describes the tragic situation: “The opposition between fate and life: fate is unknowable, and in life there are laws that are rigid in their certainty”²¹⁷.

The characters’ desire to live in a new way, to break out of stagnant circumstances is present, but powerlessness in changing the usual form of existence and overcoming psychological inertia wins. Powerlessness of thought can lead to powerlessness of action or pessimistic worldviews. L. A. Posadskaya believes that in “Sentimental Tales” “it is in moments of mature comprehension of the values of life that a person dies”²¹⁸.

It seems to us that tragedy occurs not in moments of “mature comprehension” of existence, but in moments of acquiring these sublime feelings that were not allowed by harsh times, since in this world “...you should not look for some kind of “higher meaning” in life. There is no “higher meaning” in it”²¹⁹. Especially during the period of revolution, it is not philosophical comprehension that is important, but a positive restructuring of personality and action.

²¹⁷ Balashova Yu. B. The theme of fate and chance in the creative evolution of M. Zoshchenko // News of the Ural Federal University. Series 2: Humanities. 2014. No. 1. P. 230.

²¹⁸ Posadskaya L. A. Man and fate (social and archetypal) in “Sentimental Tales” by M. Zoshchenko // State Literary Museum of the XX century. Almanac “XX century”. Vol. 6. St. Petersburg: Ostrovityanin LLC, 2014. P. 12.

²¹⁹ Sarnov B. M. The case of Zoshchenko. The Coming of Captain Lebyadkin. Pp. 678–679.

In “Michel Sinyagin” there is a metaphor dedicated to adaptation to the environment and restructuring; some animals, when in danger, throw out part of their insides in order to survive. Metaphorical associations with animals subtly hint at the torment of the intelligentsia. The phrase “Your world did not exist”²²⁰, written by Yu. K. Olesha, just conveys the pathos of the intelligentsia of the last century.

When addressing existential issues, the attention of both writers moves from objective reality to a subjective-contemplative mood, from everyday life to being — these are characteristic features of neorealism. The depiction of existence through everyday life is an important similarity between Zoshchenko and Chekhov; in their artistic world, an object sign acquires symbolic, metaphysical significance.

“The world of the spirit in Chekhov’s prose at every moment of the depicted life is not separated from its material shell, it is merged with it”²²¹, material details are aimed at immaterial relations. This “externalization” of internal reality also takes place in Zoshchenko’s artistic system, where the internal essence of a person is externally and objectively embodied. And the fate of the characters changes largely depending on the objects.

In “People” the purchase of a primus stove is “a whole celebration”, reminiscent of the solemn moment when Bashmachkin puts on a new overcoat. Primus is not only a household item, but also a sign of happiness. His loss echoes the family tragedy of Belokopytov.

In the story “What the Nightingale Sang”, the lovers survived the test in the face of illness, but separated because of the chest of drawers. The chest of drawers is understood not so much as the embodiment of love, but as an expression of a certain ideology. From the heroine’s mother we learn that the chest of drawers has been in its place for fifty-one years; it is already kept as a symbol of a bygone era.

²²⁰ Olesha Yu. K. Farewell book. M.: Vagrius, 1999. P. 390.

²²¹ Chudakov A. P. Chekhov’s poetics. Chekhov’s world: Emergence and approval. St. Petersburg: Azbuka-Atticus, 2016. P. 169.

“Arrangement in places” ensures peace, “a reasonable world order presupposes the “correct arrangement” of objects in accordance with the properties and purpose of each”²²². The debate between the hero and heroine about the interior and the location of the chest of drawers concerns the problem of preserving memories, maintaining order and guaranteeing peace of mind. Due to the unknown of fate, a person has to look for solid foundations for rebuilding the destroyed spiritual world.

The objective world is contradictory, being a counterpoint to the inner world of the characters, it is at the same time characterized by inertia and decrepitude: “Three rooms are small. The floor is crooked. Becker piano. A kind of creepy piano. But you can play on it. Some furniture. Sofa. Cat or cat on the sofa. On the mirror glass there is a watch under a cap. The cap is dusty. And the mirror itself is cloudy — its face is lying. The chest is huge. He smells of mothballs and dead flies” (III, 119). Representative particular things become a manifestation of the substance of the whole, a signal of slow time and an inert state of life.

In conclusion, we note that “Sentimental Tales” as a whole are built on the oppositional principle: “it seemed — it turned out”, “then — now”, “old world — new world”. The situation of discovery, the theme of epiphany and the composition of the plot are often represented by reminiscences from Chekhov’s prose.

In this reminiscence, the text and someone else’s text form *a symmetrical repetition* (G. I. Lushnikova), the intertext in a mirror form reflects the representative features of the source text, deepening the reader’s understanding of classical literature, allowing one to reconsider traditional cultural signs. And at the same time, the borrowed structure and plot become *a capacitor of cultural memory* (Yu. M. Lotman), when the reader, through memories, deciphers the content of intertexts. In this intertextual relationship of “reference-agreement”, the source text

²²² Zholkovsky A. K. Mikhail Zoshchenko: poetics of mistrust. P. 148.

as a metalanguage has become a tool for interpreting the meaning of the intertext, a kind of mechanism of genesis. In the intertextual field, pretext and intertext perform *a metalinguistic function*.

Chekhov's stories of discovery are a reflection on the changing times; that era is characterized by pervasive pessimism, disappointment, and lack of bright prospects for the future. Even "Chekhov, himself a member of this environment, was the bearer of these sentiments and in his work, he was often their direct exponent"²²³.

"Three Sisters" speaks of "a social shift directly aimed at the complete reconstruction of all forms of old life"²²⁴. The problem posed was continued in Zoshchenko's stories. Chekhov's source text in a condensed form interprets the difficulty of existence and the epistemological crisis of the intelligentsia in Soviet times. Intellectuals living in a turning point in history are forced to change their usual forms of existence and even professions.

is fair: "How terrible are Zoshchenko's "Sentimental Tales", how strong and contagious is the horror of life in general"²²⁵.

The pathos of existence, the eternal powerlessness of thought and action, the pathos of the impossibility of returning to a past life and the fear of the unknown of fate constitute the internal theme of "Sentimental Tales".

2.4. Nietzsche and "Apollo and Tamara"

In the tale "Apollo and Tamara" allusion functions as a metalanguage. The

²²³ Skaftymov A. P. Chekhov's dramas // Volga. 2000. No. 2-3. P. 134.

²²⁴ Skaftymov A. P. To the question of the principles of construction of A. P. Chekhov's plays / A. P. Skaftymov // Moral quests of Russian writers. Articles and studies about Russian classics: Collection of articles / Collected by E. I. Pokusaev. E. I. Pokusaev. Moscow: Khudozhestvennaya Literatura, 1972. P. 434.

²²⁵ Borovikov S. G. In the Russian genre: From the life of a reader. P. 557.

reasons for the tragedy that determined the unfortunate fate of Apollo Perepenchuk, from our point of view, are hidden in the mythological allusion to the aesthetics of the god Apollo, meaning the Apollonism of F. Nietzsche and the mythological semantics formed around the image of God Apollo.

Zoshchenko's passion for Nietzschean philosophy began in his youth. According to the recollection of V.V. Zoshchenko, the winter of 1918 passed for the writer "under the sign of Nietzsche"²²⁶; in March 1920, in a letter to his wife, Zoshchenko named the books of Blok and Nietzsche his favorite books. A. I. Kulyapin believes that in the story "Before Sunrise" the theme of "reforging human material" is a reference to the idea of Nietzsche's "superman"²²⁷, and the title is one of the chapters of the book "Thus Spoke Zarathustra"²²⁸.

The question of how much Nietzsche influenced Zoshchenko is not the subject of this study; the implicit meanings of the allusion to the myth of Apollo and Nietzsche's ideas are more important to us.

Under the influence of the philosophy of pessimism of A. Schopenhauer and the aesthetics of art of R. Wagner, Nietzsche formulated the idea of the Apollonian. It is a metaphysical and aesthetic concept that refers to the use of art to overcome nihilism.

The god Apollo is the most typical figure in ancient Greek mythology, a character with rich semantic content. Its symbolic signs are art and light. At the same time, he, occupying a significant position among the Olympian gods, is considered the founder of Greece. His birthplace, Delos, was recognized as the center of ancient Greece, and the temple of Apollo was located in the religious and cultural center of Greece, Delphi, where the Pythia prophesied the oracle of the deity. Nietzsche especially appreciates Apollo, considering him as the creator of

²²⁶ Tomashevsky Yu. V. Remembering Mikhail Zoshchenko. P. 15.

²²⁷ Kulyapin A. I. The work of Mikhail Zoshchenko in the literary and aesthetic context of the 1920–1930s. P. 16.

²²⁸ Ibid. P. 14.

Olympus: “The same instinct that found its visible embodiment in Apollo gave birth to this entire Olympian world in general, and in this sense Apollo can be considered its father”²²⁹. True, the significance of the status of God is inseparable from his quality of music.

According to A. Schopenhauer, the essence of the world is revealed in a blind unconscious impulse, pain and torment. Nietzsche agrees with this opinion, but in the fight against the nihilistic problem he proposes a statement according to which art prevails over truth: “...we have art so that we do not perish from the truth”²³⁰, here the philosopher understands “pessimism” or “nihilism” by truth. Thus, Apollo, symbolizing art and light, becomes the conviction of victory over the emptiness of existence.

In addition, the work of liberating the individual from eternal suffering also includes the phenomenon of beautiful illusions. According to Nietzsche, “in the very center of this world, a new, illuminating and transforming illusion has become necessary, designed to support this living world of individuation in life. If we could imagine the incarnation of dissonance, what else is man? — about such dissonance, in order to live, it would require some wondrous illusion that casts a veil of beauty over its own being”²³¹. Therefore, the god Apollo, as a symbol of illusion, “reigns over the illusory brilliance of beauty in the inner world of fantasy”²³². The Apollonian world is a world of illusion and dreams.

In the story “Apollo and Tamara” one can see the author’s verification of the

²²⁹ Nietzsche F. *The Birth of Tragedy*. From the heritage of 1869-1873 / F. Nietzsche // *Complete Works: In 13 vols. T. 1.* / trans. from German. V. Bakusev, L. Zavalishina, et al. M.: Cultural Revolution, 2012.. P. 31.

²³⁰ Nietzsche F. *Drafts and sketches 1887-1889* / F. Nietzsche // *Complete Works: In 13 vols. T. 13.* / trans. from German. V. M. Bakusev and A. B. Garadzhi. M.: Cultural Revolution, 2006. P. 452.

²³¹ Nietzsche F. *The birth of tragedy*. From the heritage of 1869–1873. P. 142.

²³² *Ibid.* P. 25.

Nietzschean idea: simultaneously with the exposure of the ugliness of real life, the collapse of beautiful illusions occurs.

The hero, a pianist who plays at dance parties, has Greek beauty and an artistic appearance: “At the same time, Apollo Semenovich Perepenchuk was quite handsome and even refined. His face exuded inspiration and extraordinary nobility. And the artist’s proudly bitten lower lip and arrogant profile always made his figure look like a statue” (III, 16).

The personal allusion, portrait features and social identity of the artist hint at the connection between Apollo Perepenchuk and the ancient Apollo.

The mythological semantics of the god Apollo helps to reveal the implicit trait of the illusory nature of the character in the story. An incapable and untalented hero dreams of becoming a famous musician, but fails. Of his two musical compositions, “Dreams Overwhelming Me” and “Fantasies Are Real,” neither is successful.

When Apollo returns from the army, the author pays special attention to his appearance: “He returned sick, hungry, even — a different person — with wrinkles on his forehead, with an elongated nose, with whitened eyes and a low-hanging head,” “even his lip, proudly bitten his lip was stretched into a ribbon from constant communication with the clarinet” (III, 26).

Ugliness is often a sign of the decline of the soul. When art and dream ceased to be the fulcrum of existence, the beautiful illusion finally dissipated. In this case, Nietzsche's idea is called into question. The deprivation of the god Apollo of beauty and the illusory ability to create hints at the loss of the value of the hero’s existence, and the denial of the meaning of his existence leads the hero to nihilism:

It started small. Apollo Perepenchuk once asked Aunt Adelaide:

“Do you think, auntie, does a person have a soul?”

“There is,” said the aunt, “there certainly is”.

— Well, but let's say a monkey... A monkey is human-like... It is no worse than a person. Does a monkey have a soul, auntie, do you think?

"I think," said the aunt, "that the monkey has it too, since it looks like a person." Apollo Perepenchuk suddenly became agitated. Some bold thought struck him.

"Excuse me, auntie," he said. "If a monkey has a soul, then a dog undoubtedly does too." A dog is no worse than a monkey. And if a dog has a soul, then so does a cat, and a rat, and a fly, and even a worm...

"Stop it," said the aunt. — Don't blaspheme.

"I don't blaspheme," said Apollo Semenovich (Ibid., 31).

The tragedy of the love of the hero Apollo has a metaphorical meaning; it was already predetermined in myth. Most of the beloved of the god Apollo are doomed to death, many face a difficult fate. So, Daphne turned herself into a laurel tree to avoid Apollo's advances. Hyakinthos was accidentally killed by Apollo and turned into a hyacinth flower during a game of discus throwing. This type of love embodies the relationship between "deity and the elements of nature", speaks of the non-subordination of the elemental principles to Apollo²³³. There is also a type of love — the union of "deity and a simple man", when women demonstrate the revival of human self-awareness and protest against the absolutism of the deity. For example, Marpessa chose Idas rather than the god Apollo as a more reliable suitor. Cassandra received the gift of prophecy from Apollo and foresaw the death of Troy, but for refusing the love of God she received a curse: no one believed her predictions.

The helplessness of the god Apollo in love echoes the fate of Apollo Perepenchuk.

Perepenchuk's wife Tamara preferred a foreign businessman to him. A similar situation of rendez-vous in other Zoshchenko stories is also realized due to the woman leaving for another stronger man. So, Nina Osipovna leaves her

²³³ See: Losev A. F. *Mythology Greeks And Romans M.: Thought, 1996. P. 432.*

husband for the head of the bakery (“People”); Domna Pavlovna chose a military telegraph operator (“The Goat”); Simochka lived with the head of the cooperative (“M. P. Sinyagin”).

In the above situations, Zoshchenko offers a certain formula of love, when the description of love is reduced to a certain template. The images of women are depicted using ideological metaphors; for them, a man’s reliable profession is a prerequisite for a stable life, a woman chooses a lifestyle, and a change of partner for each of the heroines means a change in life position. At the same time, the confrontation between men expresses the opposition between the past and present way of life. Most of the “weak” heroes are engaged in art, their profession is not in demand by society, and the “strong” men are artisans, whose profession reflects the requirements of the development of man and society in modern times. That’s why. The discussion of marriage relations is the author’s reflection on the problem of social development, when socio-historical factors lie behind the tragedy of love.

The plot of the musical competition between Apollo and Belenky is also striking:

“Maestro Solomon Belenky now performed at all the evenings with the first two violins, double bass and cello. At all the evenings, charity balls, at weddings and christenings, he worked with success, undoubtedly dizzying, this man who appeared from nowhere. Everyone loved him. And it’s true: no one could twirl the violin in his hands like he could, turning it over and hitting the soundboard with a bow during a pause. Moreover, he played a medley of his favorite tunes, and could perform a wide variety of dances and transatlantic dances, such as the “tremutar” or “bear”” (III, 24–25).

The plot will probably remind the reader of the myth of Apollo and Marsyas: when Apollo, who played a lyrical melody on the cithara, defeated Marsyas with his ecstatic composition on the flute, the latter was flayed as retribution for his defeat. There are quite a few paintings dedicated to this plot: “The Competition of Apollo and Marsyas” by Agnolo Bronzino (1531–1532); “The Punishment of

Marsyas” by Titian Vecellio (1570–1576); “Apollo and Marsyas” by Luca Giordano (1665), etc.

Marsyas is sometimes depicted in paintings as a grotesque satyr, an alternative incarnation of Dionysus. Their relationship in terms of carnivalization is noted by A. F. Losev: the flute of Dionysus/Marsya “was perceived by all of antiquity as something extremely excited, impetuous, enthusiastic and even frantic. The flute, along with tambourines , rattles and other deafening music, was a constant fixture of the ecstatic celebrations of both the Asia Minor mountain Mother and Dionysus himself”²³⁴.

The antique flute used by Marsyas produced “sharp metallic sounds”. According to the observation of A.F. Losev, such an instrument does not correspond to the modern flute; it is probably a clarinet, since “the Greek word aylos should be translated not as “flute”, but rather as “clarinet”²³⁵.

Apollo was identified with the old aristocracy, while Marsyas and Dionysus were representatives of low, even barbarian origin. The cult of Dionysus appeared “at the time of the struggle with the moribund Olympic mythology and with the declining clan aristocracy,” the religion of Dionysus “completed the collapse of the old aristocratic Olympus” and was perceived as “a new religion and mythology”²³⁶. The religion of Dionysus “completed the breakdown of the old aristocratic Olympus” and was perceived as a “new religion and mythology”²³⁷.

In the world, the dispute between the Apollonian aristocracy and Dionysian spontaneity reflected the socio-historical stage in the evolution of culture.

The story “Apollo and Tamara” probably reproduces a mythological plot in the form of a musical competition between Apollo and Belenky.

The classical song performed by Apollo Perepenchuk is a symbol of the old

²³⁴ Ibid. P. 456.

²³⁵ Ibid.

²³⁶ Ibid.

²³⁷ Ibid.

aristocratic culture, and Belenky's composition represents carnival Dionysian music. Myth usually explains the laws of historical development; the defeat of Apollo Perepenchuk in this musical competition echoes social reality. The tapper profession appeared in the second half of the 19th century and disappeared in the 1930s. When the musical competition between Apollo and Belenky coincides with the mythological plot, we come to the conclusion that a change of culture is inevitable, a stage necessary for the development of society, and behind the aesthetic antithesis the same socio-cultural opposition is hidden: aristocratic and mass culture, classical and modern. Musical rivalry reflects the tendency of mutual penetration or competition in culture.

Realizing that the profession of a tapper has been abolished, the hero tries to play the clarinet; this gesture looks like the last hopeless struggle for the old life or a compromise with fate. The sounds of his instrument are reminiscent of Marcias' clarinet. The images of Apollo and Marsyas seem to intersect for a moment, but then diverge. An unsuccessful attempt to merge their images reveals the author's intention, i.e. it becomes obvious that there is a huge gap between the intelligentsia and the masses. In Apollonism, the "principle of individualization" dominates, and in Dionysism, the "principle of collectivism" dominates²³⁸, while the intelligentsia draws closer to the "Apollonian" world, the "mass" — to the "Dionysian" world. The relationship between Apollo and Dionysus reflects the problem of incompatibility between the concepts of "I" and "we", the intelligentsia and the masses. In the story, the conversation between Apollo Perepenchuk and his aunt is a typical example of a failure of communication or a reflection of the lack of mutual understanding between the intelligentsia and the masses.

The gap between the intelligentsia and the masses was an acute problem in the 20s of the 20th century, and Zoshchenko artistically conceptualized this issue in your work: his intellectuals find themselves in an isolated situation, they do not

²³⁸ See: Hansen-Löwe O. A "Calyptic" aesthetics: Apollinian concepts in Nabokov's metaphysical poetics, *Rev. Etud. Slaves*, Paris, LXXII, 3-4, 2000. P. 312.

find the opportunity to merge with people's life. In the anonymous article "Nekrasov and We" there was the following statement: "The tragedy of our situation lies precisely in the fact that, no matter how great the physical suffering that has befallen us, it completely pales in comparison with spiritual suffering. <...> With what delight the intelligentsia greeted the revolution, how ardently they believed that it would put an end to its separation from the people. And how bitterly mistaken she was, how quickly she had to become convinced that her aspirations did not meet with a sympathetic response among the people, that the people put the intelligentsia in the same bracket as the "exploiters", "bourgeois", "gentlemen" and therefore treated them with undisguised hostility"²³⁹.

G. A. Belaya notes that in the 20th century, "love of the people, "collectivism" were an organic component of the psych mentality of the Russian intelligentsia"²⁴⁰, but the disappointment of intellectuals in the people and in themselves is becoming no less noticeable. The gift for the Russian intelligentsia was "the collapse of faith in the possibility of merging with the life of the people"²⁴¹.

N. A. Berdyaev also points out the contradiction between individualism and collectivism, noting the concessions and sacrifices of individualism in favor of collectivism: " In Russia, the individualism of cultural creativity was overcome and an attempt was made to create a nationwide, collective culture. But what a breakdown of culture! This happened after the entire upper cultural layer was overthrown and forced out of life; all the creators of the Russian Renaissance turned out to be of no use and, at best, were treated with contempt. "Conciliarity" has come true, but it is so different from what people of the 19th and early 20th

²³⁹ Nekrasov and us // Bulletin of Literature. 1921. No. 9 (33). P. 2.

²⁴⁰ Belaya G. A. "Culture disruption": unrecognized defeat // Questions of literature. 2003. No. 1. P. 13.

²⁴¹ Ibid.

centuries were looking for among us”²⁴².

It is worth noting that we are trying to comprehend the motive for the transformation of Apollo Perepenchuk from a god into an unhappy hero through aesthetic and metaphysical semantics associated with the god Apollo.

According to A.F. Losev, during the Paleolithic period, which worshiped fetishism and animism, Apollo appeared in a bestial, chthonic image, but in the era of classics, especially Hellenism, when “a strong line of aestheticism and even direct aestheticism” developed²⁴³, Apollo was aestheticized by the beautiful god, it symbolizes space, law, peace, something sublime. These semantics are related to the fact that Apollo is considered the patron of art.

An example is the speech of the speaker Himerius, “where this all-conquering power of beauty of the young and gentle Apollo is depicted, where everything around him becomes beautiful and sings, even all the lower demons are depicted transformed”²⁴⁴. Plato also argues that the god of art Apollo represents the sign of *balance, ordering*. Apollonian music is “heavenly music, the music of a well-ordered cosmos, the harmony of the spheres”²⁴⁵. Neoplatonists view Apollo as *a universal monad*. Apollo is considered by them to be the “world lyre”, “the leader of the harmony of the spheres”²⁴⁶.

But the image of Apollo Perepenchuk is formed by rethinking the above semantics: everything sublime, substantial, poetic is successively inverted, colliding with the base, entropic and everyday, demonstrating the intertwining of space and chaos, order and discord. God emerges from the myth, incarnating himself in a powerless common man, in this process of demythologization, the writer tears off the false mask from the old world, showing the cruelty of life and

²⁴² Berdyaev N. A. *Self-knowledge*. M.: Eksmo, 2021. P. 226.

²⁴³ Losev A. F. *Mythology Greeks And Romans* P. 398.

²⁴⁴ *Ibid.*

²⁴⁵ *Ibid.* Pp. 392–393.

²⁴⁶ *Ibid.* P. 590.

the naivety of illusion. In addition, Zoshchenko's Apollo puts forward the motto: "Art is above everything" the elevation of aesthetic values over other values is the embodiment of aestheticism, and the further transformation of Apollo from a god into an incapable and unhappy character speaks of deaestheticization.

E. M. Meletinsky writes: "Myth explains and sanctions the existing social and cosmic order in the understanding that is characteristic of a given culture"²⁴⁷. Myth contains the original and important features of human culture, the laws of the development of history, as a result of which myth becomes a mirror reflecting the deep essence of historical and modern events, as well as the basis for expressing the author's views on society and his own artistic ideas.

Zoshchenko uses mythological allusions to express the feelings of ideological separation of a certain social group (intelligentsia) from the main mass under the influence of the revolution. The revolution opened the path to reality for the intelligentsia, like Apollo, and led it away from individualism to collectivism, to the people, but the gap between the people and the intelligentsia is a disaster for the latter. This conflict was relevant in the 1920s and 1930s, but it is typical for any historical period that includes major changes in the social system. Zoshchenko borrows some elements of explanation of reality from myth, combines ancient myth with a picture of modernity, as a result of which the theme of the personal tragedy of Apollo Perepenchuk becomes justified, in tune with the patterns of development of history.

The author disguises some of the mythological source texts, but the reader is able to find analogies in memory, recreate entire mythological plots thanks to the allusion to the name of the subject and the imposition of key features of the mythological image on a relatively modern character. The reader, in combination with personal reading experience, creates different interpretive texts, such texts can be considered secondary texts based on an understanding of the author's intentions.

²⁴⁷ Meletinsky E. M. Poetics of myth. 3 th. ed. M.: Publishing company "Eastern Literature" RAS, 2000. P. 169.

The author, focusing on mythological plots and images known to the reader, builds the diversity of his works.

Chapter 3. Intertextuality: dialogue of genres

In this chapter we will try to clarify the genre features of stylization and parody, their definition and difference, and also analyze how these intertexts are concretized in Zoshchenko's texts.

3.1. Parody and stylization: synthetic metagenre

In the introduction, we indicated that quotation, allusion and reminiscence establish relations of inclusion or co-presence with the source text, while parody and stylization establish derivational relations. However, upon closer examination, one can discover the deep essence of the connection between derivation, stylization and parody, which belong to intertexts at genre levels.

The problem of genre characteristics becomes the starting point. The dictionary edited by A. P. Evgenieva gives a narrow definition: "Genre is a type of work in the field of any art, characterized by certain plot and stylistic features"²⁴⁸.

The linguistic encyclopedia edited by M. N. Kozhina notes that "genre (literary) is a historically emerging and developing type of literary work (artistic, journalistic, scientific, etc.), for example, a novel, monograph, reportage, etc."²⁴⁹.

The most popular in the philological community is the definition of the term proposed by M. M. Bakhtin. He writes: "A genre is a settled typologically stable form of a whole statement, a stable type of constructing a whole"²⁵⁰.

Thus, by genre we will understand a stable, generally accepted type of text with similar thematic, plot, structural, stylistic and similar features.

B. I. Yarkho offers a broad interpretation: "By "genre" we now mean any

²⁴⁸ Dictionary of the Russian language: In 4 volumes. T. 1. M.: Russian language, 1985. P. 472.

²⁴⁹ Stylistic Encyclopaedic Dictionary of the Russian Language / Edited by M. N. Kozhina. M.: Flinta: Nauka, 2003. P. 56.

²⁵⁰ Bakhtin M. M. From archival notes to the work "Problems of speech genres" / M. M. Bakhtin // Collected Works: In 7 vol. T. 5. M.: Languages of Slavic Cultures, 1997. C. 243.

group of works united by no matter what characteristic. To constitute a genre, similarity in one area of form is sufficient, but if there are similar features in two or three areas of form, then the group will still be called a genre”²⁵¹. Parody and stylization, united by the common feature of a structural or thematic reaction to someone else’s text, is called by B. I. Yarkho “*stylistic genre*”²⁵².

The range of the stylistic genre, according to I. N. Sukhikh, is not limited to unambiguous plot or stylistic similarities, but expands to *genre families*, forming a vertical section, including other genre varieties. Moreover, stylization and parody, as stylistic genres based on *the source text*, are intertextual: “The family of stylistic genres covers all three literary genres and includes imitation, stylization, parody and use. <...> In essence, based on the global interpretation of stylistic genres, the concept of *intertextuality arose*...”²⁵³

We assume the hypothesis that parody and stylization are a kind of synthetic metagenre that unites other canonical genres and has different genre characteristics.

Parody means a comic or satirical distortion of someone else’s text with a “deliberate discrepancy between the stylistic and thematic plans of the artistic form”²⁵⁴, accordingly, “a parody always presupposes, as a background from which it starts, another literary work (or an entire group of literary works)”²⁵⁵. “In a parody, the source text is comically transformed and deformed with the aim of exposing its convention, its literary nature (humorous parody, close to stylization)

²⁵¹ Yarho B. I. *Methodology of accurate literary criticism*. M.: Yaz. Slavs cultures, 2006. Pp. 49–50.

²⁵² See: *Ibid.* P. 41.

²⁵³ Sukhikh I. N. *Structure and meaning: A theory of literature for everyone*. P. 100.

²⁵⁴ *Literary Encyclopaedia of Terms and Concepts* / Editor-in-chief and co-editor. A. N. Nikolukin. M.: Intelvak, 2001. P. 721.

²⁵⁵ Tomashevsky B. V. *Theory of Literature. Poetics*. M.: Aspect Press, 2003. Pp. 205–206.

or discrediting it (satirical parody, parody as such)”²⁵⁶. From all of the above it follows that parody expresses the destructive construction of the source text with a strong subjective assessment of the author.

The theoretical foundation *for the deconstructiveness and constructiveness of parody* is laid in the works of Yu. N. Tynyanov. The scientist considers parody a unique genre, a means of repelling literary evolution and stylizing the struggle between old and new cultural signs. The function of carrying out the process of penetration and renewal of literary content and forms is associated with the main property of parody — *parody*. Parody is manifested in the parody task, which consists of the mechanization of a “certain technique” and the organization of “new material, and this new material will be the mechanized old technique”²⁵⁷. From this stems, first of all, the deconstructive nature of parody: the object being parodied is not masked, but is deliberately made noticeable; it is mechanized in order to expose the conventionality of the old literary device, its inadequacy to new modern requirements. Probably in connection with this, “parody works are usually aimed at the phenomena of modern literature or at the modern attitude towards old phenomena”²⁵⁸. Next, the constructiveness of parody is considered — a new construction from old cultural materials, the use of old forms in a new function and in a new understanding. Parody as a universal literary phenomenon, in essence, is an intertextual phenomenon in the form of “agreement — polemic” with the source text. Polemics presuppose an ambivalent appeal to other people’s texts; therefore, parodic intertexts turn out to be the result of cultural continuity in literary evolution.

The object of parody is the work, the writer’s verbal means, artistic image, ideological content and more broadly: literary direction, style, “all genres, without

²⁵⁶ Sukhikh I. N. Structure and meaning: Theory of literature for everyone. P. 98.

²⁵⁷ Tynyanov Y. N. Dostoevsky and Gogol (to the theory of parody) / Y. N. Tynyanov // Poetics. History of literature. Cinema. M.: Nauka, 1977. P. 210.

²⁵⁸ Tynyanov Y. N. On parody / Y. N. Tynyanov // Poetics. History of literature. Cinema. P. 294.

exception, can become the object of parody: from a multi-volume epic to an aphorism. Any of the genres can include parody as a part, forming a single whole with it. Moreover, a parody is capable of objectifying the very phenomenon of a genre, looking at any genre essence from the outside”²⁵⁹. So, parody, being *synthetic in nature*, is capable of joining any level of the text.

This genre synthetic nature of parody is also noted by O. A. Sysoeva: parody as a kind of meta-genre, which “is located on top of existing generic and genre communities and includes lyrical, epic, dramatic works of art of various genres, adjacent to one “supra-genre matrix” (Yu. S. Podlubnova)”²⁶⁰.

Despite the fact that parody is generally considered a metagenre, it is more often included as a “structural element” in another genre, less (for large genres — much less) source text²⁶¹. Therefore, parody is sometimes targeted, local and goes back to different sources. Thus, “parody can only enter the large genres of epic and drama as a structural element (many such microparodies in “The Twelve Chairs” and “The Golden Calf” by I. Ilf and E. Petrov or in V. V. Nabokov’s novel “The Gift”)”²⁶².

The intensity of parody depends on the degree of “discrepancy” between the parodied and parodied signs, and this “discrepancy” is not separated from the commonality of the two plans. According to Yu. N. Tynyanov, “parody exists insofar as the background being parodied shines through the work; The narrower, more definite, more limited this background is, the more all the details of the work have a double shade, are perceived under a double angle, the stronger the parody”²⁶³. In order to achieve a strong effect, the parodying language strives to

²⁵⁹ Novikov V. I. A book about parody. M.: Soviet writer, 1989. Pp. 33–34.

²⁶⁰ Sysoeva O. A. Literary parody: the problem of the genre // Bulletin of the Nizhny Novgorod University. N. I. Lobachevsky. 2013. No. 5 (1). P. 333.

²⁶¹ Sukhikh I. N. Structure and meaning: A theory of literature for everyone. P. 99.

²⁶² Ibid.

²⁶³ Tynyanov Y. N. Dostoevsky and Gogol (to the theory of parody). P. 212.

imitate or approximate the characteristic features of the parodied object, and after establishing the similarities, the reader is able to realize the parodied plan. This is then followed by an exaggerated distortion of this similarity, making the characteristics of the person being parodied comical and mechanical, increasing the degree of dissonance between the two plans.

Weak and unnoticeable dissonance may lead to confusion between parody and pastiche.

Stylization is understood as “a literary genre of non-comic “two-plane” works that use linguistic features that characterize the speech manner of a number of stylistically homogeneous works (belonging to a separate genre, to the work of one author or representatives of a certain literary movement, to a certain historical and literary era)”²⁶⁴. We are talking about genre stylization, aimed at imitating the speech patterns of someone else’s style (vocabulary, speech means, narrative form, etc.) and deeper quoting genre structures, such as motives, chronotope features, character images, plot elements. Ideal stylization is multifunctional in almost all levels of the artwork. “The Sixth Tale of Belkin” is a complete stylization of “The Tale of Belkin” by A. S. Pushkin. Zoshchenko imitates the artistic world of Pushkin, his narrative forms, plot conflicts, composition, character characteristics, motives.

There is a less strong, not deep stylization, which involves partial imitation of the level of a literary text (plot-fable level, chronotope), in particular speech stylization, imitating the typical features of someone else's speech.

The duality of stylization is perceived by M. M. Bakhtin as “an artistic depiction of someone else’s linguistic style”²⁶⁵, and by Yu. V. Tynyanov the definition of “*two-planeness*” is encountered, which means the interdependence of

²⁶⁴ Literary encyclopedia of terms and concepts. P. 1029.

²⁶⁵ Bakhtin M. M. Speaking man in the novel / M. M. Bakhtin // Collected Works: In 7 vol. T. 3. P. 117.

stylized and stylized plans²⁶⁶. Scientists' observations practically reveal the intertextual nature of stylization.

As for the differentiation of stylization and parody, the position of Yu. V. Tynyanov seems well-reasoned. In his opinion, with stylization there is no discrepancy between the stylizers and the stylized, but "stylization, comically motivated or emphasized, becomes a parody"²⁶⁷.

M. M. Bakhtin also proposes a fundamental delineation of concepts; he believes that parody and stylization belong to a type of *ambivalent word*, in them "two languages, two styles, two linguistic points of view, two linguistic thoughts and, in essence, two speech subject"²⁶⁸. In a parody, the intention of the parodying language is in *opposition* to the intention of the parodied, "the voices here are not only isolated, distanced, but also hostilely opposed"²⁶⁹. In parody, the intense subjectivity (irony or satire) of the parodist is more noticeable; the attitude of disagreement dominates between the parodied and parodying signs. And the stylizing language system is in *harmonious coexistence* with the stylized one. Stylizing and stylized texts conduct a dialogue, which reflects the implicit recognition of the literary tradition by the stylizer. The strong intention of the stylist does not penetrate into the stylized speech. There is no stylistic irony; the stylized text is reproduced with a certain distance and objectivity. "Stylization forces someone else's objective intention (artistic-objective) to serve its own purposes, that is, its new intentions. The stylist uses someone else's word as if it were someone else's, and thereby casts a slight objective shadow on this word"²⁷⁰.

Here are some examples. From the story "Lilac is Blooming" we take an

²⁶⁶ See: Tynyanov Yu. N. Poetics. History of literature. Movie. P. 201.

²⁶⁷ Ibid.

²⁶⁸ Bakhtin M. M. From the prehistory of the novel word / M. M. Bakhtin // Collected Works: In 7 vol. T. 3. P. 545.

²⁶⁹ Bakhtin M. M. Problems of Dostoevsky's poetics. P. 216.

²⁷⁰ Ibid. P. 212.

abbreviated parody text at a formal level:

There was a bench in the world.

And suddenly she entered the world

papi-

grew-

ka,

which-

Yu

Human

thoughtfully

And

s-l-o-w-l-y

he grabbed it with his even, matte yellow, slightly convex teeth (or teeth?), half-opening his food for this purpose by half a centimeter and twelve millimeters. At the same time, he discovered pale red, rather pink, or rather bluish gums, completely covered with teeth, as if with mold. On the upper gum there was a small (barely noticeable) dark dot, which now shimmered slightly in the light of the moon, and only the experienced, keen eye of the artist could see it for the benefit and glory of Russian literature . The sea gurgled. The grass rustled incessantly. Loams and sands have long crumbled under the feet of lovers. The girl muffled her lips shakily and slantingly, picking up a lilac. Russya, Russya, my mother Russya! Eh, eh, damn it! The sea, that is, in general, the lake, gurgled with opal and turquoise , nodded, and tore. All around again something was artistically twisted, stuck, curled up (1930, 58–59).

A parody passage is inserted pointwise into the text, possessing obvious heterogeneity in content and form in relation to the context; such dissonance usually serves as a signal of the appearance of intertext, which is difficult for the reader not to pay attention to, at the same time, decoding requires, first of all, the author's prompts.

In Zoshchenko's critical article "Literature must be popular", we found comments on this: "If we talk about formalism not as a literary school (which, in my opinion, we do not have), but simply as a device, then this literary device can

defined as predilection for external form to the detriment of business. Such bias obscures the meaning of the work and makes it difficult, incomprehensible and mannered, which is not suitable for our time. <...> It turned out to be extremely vague and unclear what was what. “The sea gurgled...” “Somewhere something squeezed, gurgled, barked. <...> And such a seemingly insignificant matter — the writer’s manner of ineptly creating images, using tasteless metaphors and introducing into works local and rare words are, in my opinion, the main problem and the main difficulty if we talk about formalism. And this mannerism is one of the reasons that took our literature away from the front where it should be — from the front of folk art”²⁷¹.

The writer’s disapproving assessment is mainly directed at his contemporaries’ blind imitation of formal methods.

In the parodic intertext, a lot of dialectisms are used, such as “ate”, “gurgled”, “rustled”, “loams and soy dogs”, “slantly grunted”, “hooked”, “shut up”, “curled”. These local words make the work difficult to understand, contrary to the expectations of the writer, who uses the means of a language generally accessible to the mass reader.

The writer also parodies ornamental prose, in which the transfer of dominance occurs from the plot-plot structure to the narrative. In the text, the author focuses on too spectacular details that distract attention from the whole, from the plot and characteristics of the hero. Yu. K. Olesha has similar fragments dedicated to the ornamental narrative; we list them below:

“There was an apple in the world. It shone in the foliage, rotated lightly, grabbed and turned with it pieces of the day, the blue of the garden, the frame of the window” (“Liompa”)²⁷².

“He shows particularly masculine shiny teeth. He shows off a whole cage of sparkling

²⁷¹ Zoshchenko Mih. Literature should be people’s. Pp. 67–68.

²⁷² Olesha Y. K. Selected. M.: Khudozhestvennaya Literatura, 1974. P. 193.

teeth — like a Japanese” (“Envy”)²⁷³.

“My mouth is unclean, there are a lot of damaged, brown teeth, a thick, whitish, middle-aged tongue” (“Book of Farewell”)²⁷⁴.

The parodied object is also the stepped placement of the line, the poetics of V. V. Mayakovsky’s *ladder*. In the 20s, Mayakovsky was one of the most important cultural icons. The poet created a new poetic system aimed at speech expressiveness, the so-called “ladder”, an accented verse written in a special form that changes the poetic rhythm and pausing through line breaks along intonation segments.

According to V. B. Shklovsky, the staggered structure also serves as an important component of the plot²⁷⁵. However, in Zoshchenko this artistic technique is exaggeratedly distorted and comically exaggerated; instead of sequential events that form the basis of the plot, only incoherent actions devoid of internal logic are superimposed, as a result of which the image of the characters is condensed into uncharacteristic portrait details with the help of synecdoche, and the meaning and plot become difficult to understand and irrelevant.

In addition to the author’s comments, the recognition of parodic intertexts is largely based on the speech characteristics and positions of the narrator, especially in the absence of the writer’s prompts.

Immediately after the intertext, the narrator comments: “To hell with him! Does not exceed. The author has the courage to admit that he has no talent for so-called fiction . Who is given what? To one, God gave a simple, rough language, while to another, the tongue is capable of performing all sorts of subtle artistic — ritornellos every minute. But the author does not set himself to great skill and again, with his cloth language, begins to describe the events” (III, 194).

²⁷³ Ibid. P. 23.

²⁷⁴ Olesha Yu. K. Farewell book. 1999. P. 56.

²⁷⁵ See: Shklovsky V. B. On the Theory of Prose. Moscow: Federation, 1929. P. 35, 145.

The narrator, with an ironic intonation, seems to blame himself for his inability to master the techniques of artistic depiction and for the lack of literary talent compared to the modern “master”, but in fact exposes the abuse of formal methods, leading to a conflict between content and form.

The narrator’s comments make the effect of parody more vivid. Parody performs the function of modernizing the old form of literature and gives the objects being parodied a paradoxical connotation. This paradoxicality is embodied in relation to dialogue and polemics with the pretext. As mentioned above, parody is usually aimed at combating pretext, but to a certain extent it is also an inheritance and renewal. As a result, a special genre of fusion of old and new literary forms appears, which makes them more consistent with the requirements of the time for literature.

Despite the fact that Zoshchenko parodies “formal methods”, he himself uses these techniques in his works. Zoshchenko’s attitude to formalism is dialectical, as M. A. Kotova notes, “on the one hand, he was irritated and outraged by the formal calculations of vowels and consonants in literature, and on the other, he supported the formalists’ search for new forms, a new language and new paths in literature and willingly used formalistic terminology”²⁷⁶.

3.2. “Sentimental Tales”: literature of sentimentalism?²⁷⁷

Zoshchenko writes about the creative concept of “Sentimental Tales”: “I’m just parodying. <...> I parody both the clumsy, cumbersome (Karamzin) style of

²⁷⁶ Reikina M. Mikhail Zoshchenko and formalism: to the statement of the problem // XX century and Russian literature. Collection of scientific articles in honour of the 70th anniversary of G. A. Belaya. M.: RGU, 2002. P. 168.

²⁷⁷ This section is based on an article by the author of the dissertation: Bao Tingting. Poetics of sentimentalism in the works of M. M. Zoshchenko // Bulletin of the Russian State University for the Humanities. Series “Literary Studies. Linguistics. Culturology”. 2022. No. 6. Pp. 70–81.

modern eloquence of Leo Tolstoy or Rabindranath Tagore, and the sentimental theme that is now characteristic. I am parodying the current intellectual writer, who may not exist now, but who should exist if he accurately fulfilled the social order not of the publishing house, but of the environment and the public that is now — brought to the fore... I also wanted to say about the language. It's just difficult for me to read books by most modern writers now. Their language for me is almost Karamzin's. Their phrases are Karamzin's periods"²⁷⁸.

The sentimental element in Zoshchenko's prose is not unreasonably interpreted as a parody of the decadent worldview of the intelligentsia, of the literary phenomenon of accepting the suffering of the individual as the subject of description.

G. A. Belaya considers Zoshchenko's description of the experiences of the "little man" as a parody of the type of "humiliated and insulted" by Dostoevsky, of "the stable motives of Russian classics, in particular its compassion for a hero who is restless and suffering from his own reflection"²⁷⁹.

A similar interpretation is presented in the work of Ts. S. Volpe: "'Sentimental tales" turn out to be a pamphlet against epigonic illusions, individualistic intellectual humanistic ideas, against writers of "sentimental themes" — they turn out to be a parody of a certain type of social consciousness"²⁸⁰.

M. O. Chudakova thinks that "in "Sentimental Tales" in contrast to Dostoevsky's stories, the author's rejection of the hero's "experiences" as a subject for description and analysis is clearly recorded (despite the fact that they are described and analyzed in detail in these stories)"²⁸¹.

In contrast to the stated opinion, other researchers consider the stories as an

²⁷⁸ Zoshchenko Mih. About himself, about critics and about his work. P. 453.

²⁷⁹ Belaya G. A. "Humiliated and Insulted" in the Mirror of 20th Century Literature (based on the pages of "Sentimental Tales" by M. Zoshchenko) // Philological Sciences. 1979. No. 5. P. 10.

²⁸⁰ Volpe Ts. S. Book about Zoshchenko. P. 721.

²⁸¹ Chudakova M. O. Poetics of Mikhail Zoshchenko. P. 72.

expression of sympathy for the heroes. Understanding the body of works as an encyclopedia of existential tragedies is becoming a trend. Contributions to the substantiation of this interpretation were made by G. A. Belaya, B. M. Sarnov, A. K. Zholkovsky, E. V. Naumova, L. A. Posadskaya and others.

In the book “The Case of Zoshchenko. The Coming of Captain Lebyadkin” B. M. Sarnov analyzes at the existential level the tragedy of the fate of intellectuals who were struck by a “feeling of hopelessness”, “social uselessness”²⁸².

E. V. Naumova, in her research, relying on the traditions of existentialism, also finds confirmation of this idea. She noticed that Zoshchenko uses motifs described in the philosophy of Soren Kierkegaard, the forerunners of existentialism as an independent philosophical paradigm: human existence is not subject to reason, and “fear”, “doubt”, “trembling”, “powerlessness of thought” possess Zoshchenko’s heroes²⁸³.

Most stories seem to oscillate between sentimentality and parody of sentimentality. The author’s internal theme and emotion are constantly in contradictory dynamics. The artistic effect of contradiction is achieved through intertextuality. The author uses components of sentimentalism, in particular, an idyllic chronotope, which leaves the text open space for a multidimensional understanding of its semantics.

Sentimentalism is understood not so much as a literary movement focused on the cult of individual feelings, but as an artistic model based on an idyllic chronotope and its modifications²⁸⁴.

The idyllic chronotope, according to M. M. Bakhtin, is characterized by three features: 1) unity of place and cyclical rhythm of time; 2) strict limitation to

²⁸² Sarnov B. M. The case of Zoshchenko. The Coming of Captain Lebyadkin. P. 286.

²⁸³ Naumova E. V. Existential issues of “Sentimental Tales” by M. Zoshchenko // Russian literature in big and small times. Collection of scientific articles / edited by Y. V. Babicheva. Vologda: Rus, 2000. P. 94.

²⁸⁴ See: Ivanov M. V. The fate of Russian sentimentalism. SPb.: FKITs “EIDOS”, 1996. P. 81.

the basic few realities of life; 3) a combination of human life with the life of nature²⁸⁵.

Elements of the idyllic chronotope are inherited and transformed in the literature of sentimentalism.

M. M. Bakhtin believes that the influence of the idyll on sentimentalism of the Rousseauist type is partially manifested in the philosophical sublimation of the elements of the complex — “nature, love, family and procreation, death”²⁸⁶. The continuity between the idyllic tradition and sentimental literature is more subtly and specifically noted by M. V. Ivanov: “Genetically, sentimentalism goes back to the idyllic chronotope”²⁸⁷.

Based on these views, first of all we will try to analyze the poetics of sentimentalism in Zoshchenko’s rethinking, in whose prose the idyllic chronotope occupies a dominant place.

The main spatial level of the idyllic chronotope is the house, which includes symbolic semantics — *microcosm, harmony and protection*. However, Zoshchenko’s stories unfold a picture of the characters’ gradual deprivation of their home, peace and dignity.

In “M. P. Sinyagina” revolution prevents the hero and his family from moving to the newly purchased estate “Zatishye”, close to nature and peace. Already at the very beginning of the story, one can notice hints of the destruction of the idyllic space; an alien force bursts into this family-related little world (Michel’s marriage to Simochka), which threatens its safety, the death of the mother, and Marya’s departure were not accidental. The subsequent birth of Simochka’s child offers the opportunity to build a new idyllic family, but Michel’s move from the village (Pskov) to the city (St. Petersburg) means the failure of this

²⁸⁵ See: Bakhtin M.M. Bakhtin M.M. Idyllic chronotope in the novel / M.M. Bakhtin // Collected Works: In 7 vol. T. 3. Pp. 472–473.

²⁸⁶ Ibid. P. 477.

²⁸⁷ Ivanov M. V. The fate of Russian sentimentalism. P. 81.

attempt.

In the city, Michel does not have his own home, Michel's room was occupied by an unfamiliar unemployed man, the hero is lost in the space of a large group, intimate life has become the object of observation from the outside, human autonomy is destroyed: "Already all the residents in the apartment saw and knew how Michel's affairs were..."(III, 312)

"Home, family, ancestors are the root from which the greatness and dignity of a person grows, his courage and ability to find eternity"²⁸⁸. Without a normal home and family, Michel loses the basic conditions for acquiring a stable life and dignity.

There is a similar situation in the story "People". Calm rural life, natural landscape, and estate create a harmonious and idyllic world in which Belokopytov and his family live. The death of the father, the sale of the estate and land, the hero's departure to the city — all events indicate the undermining of the poetic idyll.

With careful observation, you can find that the space moves from the periphery to the center: a wooden estate — a city apartment in Pskov—St. Petersburg.

Along with the destruction of the idyllic space, the cyclical rhythm of time is destroyed, meaning the interruption of the family line, the lack of continuity of generations, this is embodied in the disintegration of the family. In family communication, love, support, understanding, acceptance and devotion are important. And they are even more valuable when the family idyll can be disrupted at any moment. This is what happens in the story "People". A calm life begins to crack when Belokopytov experiences severe psychological stress, depression, shame and anxiety in front of his wife. Silence becomes a signal of disharmony in the relationship between spouses.

²⁸⁸ Ibid. P. 92–93.

An important part of the idyllic space of sentimentalism is the landscape of nature; it is closely related to “attention to the human personality, its inner world”²⁸⁹. The picture of nature becomes a “landscape of the soul”²⁹⁰ and a projection of the hero’s state of mind. Nature also performs the function of catharsis and enlightenment; it “is capable of returning a person to the truth, helping him to abandon everything false and artificial”²⁹¹. For the sentimental hero, returning to nature is usually the ideal escape to peace. This semantics in Zoshchenko retains its literary associativity, but the writer looks at it from a different angle.

“He walked for a long time with a dull mechanical step <...> The entire clearing was dug up with old trenches, dugouts and dugouts left over from the war. Rusty barbed wire hung in shreds on small stakes... He sat like that for a long time, not thinking about anything, then he walked on, then returned again and lay down on the grass. And he lay there for a long time, with his face on his face, tugging at the grass with his hands. Then he got up again and went into the city. It was early autumn. Yellow leaves lay on the ground. And the earth was warm and dry” (III, 76–77).

The sad autumn landscape and abandoned old things create a sentimental mood, introducing the reader into the sensory-objective world and the minor inner world of the hero. The technique of *natural — psychological parallelism*, comparing man with nature on the basis of static action, shows Belokopytov’s pessimistic emotions: sadness, apathy, despondency. The chronotope of nature is closed and static, as opposed to the chronotope of the city, which is characterized by a fast flow of time, dynamic movement and events. The hero’s return to nature

²⁸⁹ Kochetkova N. D. Literature of Russian sentimentalism (Aesthetic and artistic quests). St. Petersburg: Nauka, 1994. P. 207.

²⁹⁰ Sukhikh I. N. Structure and meaning: Theory of literature for everyone. P. 160.

²⁹¹ Kochetkova N. D. Literature of Russian sentimentalism (Aesthetic and artistic quests). P. 209.

echoes the paradoxical motif of “dead peace” achieved “at the cost of renouncing one’s own desires or at the cost of the suffering of another”²⁹².

Another type of idyllic chronotope is the cemetery. Its semantics are associated with life, death, eternity, immutability and peace.

In *Apollo and Tamara*, the description of the cemetery chronotope is focused on psychology and the natural landscape. For example, flying birds, cirrus clouds, the sound of Annunciation pines, peace and tenderness are manifested here, the hero receives catharsis and healing from nature.

The smell of the earth forms a contrast with the smell of French perfume, and the idyllic space contrasts with the city, thus denoting the gap between past and present life.

Time passes slowly, bringing almost no events. Eternity is postulated with the help of a tombstone. The rejuvenation of the characters gives the motive of memory and demonstrates the phenomenon of time reversing, returning to the past. But rejuvenation is a paradox, which does not mean spiritual rebirth, but lifelessness, degradation of consciousness, mental death: “All the wrinkles, spots, acne and freckles disappeared from his face. The nose took on its previous shape” (III, 39).

In the denouement of the story “*Apollo and Tamara*” the narrator writes in a neutral tone: “On September 19, according to the new style, Apollo Semenovich Perepenchuk died of a broken heart while working on one of the graves. And on September 17, that is, two days before his death, Tamara Globa, Omelchenko, died from childbirth”.

Zoshchenko uses a stylistically reduced colloquial word with an ironic-evaluative component “died”. “Heartbreak” is a medical metaphor used by Zoshchenko with strong sympathy; the verb “passed away” in the description of Tamara’s death belongs to the high style. The cemetery chronotope shows the

²⁹² Zholkovsky A. K. Mikhail Zoshchenko: poetics of mistrust. P. 167.

phenomenon of alternation of old and new, death and life. The death of Apollo in the cemetery is associated with Tamara's death from childbirth, but the birth of a child is a sign of eternity and continuation of life, which probably expresses the author's hope for a new future.

M. M. Bakhtin noted two situations that the hero faces when contrasting an idyll doomed to death and the "big" world: *self-education and adaptation to new social relations; self-destruction*²⁹³.

"Sentimental Tales" mainly belong to the second line. We are talking about breaking the idyllic chronotope, breaking with all the old idyllic connections.

"The existential crisis that most sentimental heroes experience reveals the degree of reflexivity of which each of them is capable"²⁹⁴. Zoshchenko's heroes are prone to philosophical reflection, which drags them into the quagmire of the powerlessness of consciousness. In sentimentalism, a stamp is proposed for overcoming an existential wound by moving the chronotope: "The tragedy of the primary event (the main one in the plot) was removed or softened by transferring to a different time plane", the breakdown of "the plot into the past (most often happy) and the present — future (the time after the misfortune occurred)"²⁹⁵.

In the story "People" two chronotopes are contrasted — urban and natural. In the first, artistic time is chronological, stretched by describing social changes and events. In the second natural chronotope, time is calendar-based, cyclical, and compressed by displaying static details (trenches, dugouts, dugouts, wires) symbolizing the memory of the past. Experiencing existential grief in the city, the hero seeks peace in nature. The transition from urban space to natural space is carried out through Belokopytov's movements between the city apartment and the dugout.

This raises the question: why does the author reproduce the process of

²⁹³ See: Bakhtin M. M. *Idyllic Chronotope in the Novel* P. M. Bakhtin. Pp. 480–481.

²⁹⁴ Ivanov M. V. *The fate of Russian sentimentalism*. P. 137.

²⁹⁵ *Ibid.* P. 125.

destruction of the idyllic little world of sentimentalism, for what purpose does he refer to the elements of sentimentalism? Several explanations can be offered.

The existential emotions of intellectuals are depicted by Zoshchenko not so much to parody a decadent worldview, but rather to show a real problem, the normal spiritual evolution of an individual at a turning point in history: in cruel eras there is no way out for intellectuals of the sentimental type, as I. N. Sukhikh notes: ““Sentimental Tales” testify that all “sentiments” are over. The cruel era of survival has come”²⁹⁶.

Zoshchenko wrote: “Life, in my insignificant opinion, is simpler, it is offensive and not for intellectuals” (III, 407). In the images of intellectuals, the writer’s personal pain comes through to a greater or lesser extent. Under the pressure of changing history and the inevitability of fate, the loss and helplessness of intellectuals is obviously real. Their feelings and thoughts reflect the feelings of the writer himself, in this sense the shade of parody decreases, and sympathy for intellectuals increases.

Zoshchenko stylizes the idyllic chronotope of sentimentalism, its motive and plot situations, and transfers them to his modernity in order to demonstrate the huge differences between the two eras.

In “Sentimental Tales” the theme of the destruction of the idyll has a certain *dystopian connotation*, more precisely, *an anti-idyllic connotation*, manifested in the aspects of “personality and society”, “technology and art”.

E. Yu. Kozmina notes that one of the varieties of dystopian novel is “anti-idyllic”²⁹⁷. V. S. Rabinovich wrote about the work of O. L. Huxley: “The dystopian line in Huxley’s work of the 1920s and 30s is inextricably linked with his agnostic-pessimistic concept of the world, with his idea of the impossibility of

²⁹⁶ Sukhikh I. N. Gogolek. P. 17.

²⁹⁷ Kozmina E. Yu. Poetics of the dystopian novel: Based on the material of Russian literature of the 20th century: monograph. Ekaterinburg: Ekaterinburg Academy of Contemporary Art, 2012. P. 65.

knowing objective reality in general and the objective basis of any value in particular”²⁹⁸. The researchers' observations expand the scope of our research and make the hypothesis partially theoretically justified.

“Each “sentimental tale” is built like a book of fate: it contains a biography of the hero, and the predetermination of his death, and fatal failure, and fatal circumstances. Fatal circumstances are created by the hopelessness of the hero’s relationship with society”²⁹⁹.

May be look at the problem of “personality and society” from a philosophical point of view: “I” and “stranger”. The plot of the stories (“Apollo and Tamara”, “People”, “M. P. Sinyagin”) is built as a chain of escapes of the heroes from the “cruel” reality, full of love and family disasters, into the safe world of the idyll. However, there is also a hidden line: the hero’s escape from the fragmentation of his personality.

The fragmentation of personality is manifested in the motif of duality, “with the hero Zoshchenko there is a “Golyadkinsky” split personality...”³⁰⁰. Apollo, Belokopytov, Michel are, as it were, “inanimate people”³⁰¹, characterized by a loss of a sense of reality, lifelessness. Shown as pitiful and insignificant, like Golyadkin, the heroes are unable to withstand social selection, but at the same time an animalistic nature is revealed in them, because “survival of the fittest” — the survival of the fittest. The hero’s paradoxical combination of “non-living” and “animal” traits is the result of mental trauma from being abandoned in an alien

²⁹⁸ Rabinovich V. S. Aldous Huxley: the evolution of creativity. M.: FLINT Publishing House, 2017. Pp. 203–204.

²⁹⁹ Belaya G. A. Existential problems of M. Zoshchenko’s creativity // Literary Review. 1995. No. 1. P. 9.

³⁰⁰ Nosyrina O. A. “People” by M. M. Zoshchenko and “Poor People” by F. M. Dostoevsky: On the issue of literary connections // News of the Russian State Pedagogical University. A. I. Herzen . 2008. No. 69. P. 235.

³⁰¹ Kadash T. V. “Beast” and “inanimate person” in the world of early Zoshchenko // Literary Review. 1995. No. 1. P. 37.

cruel world (we will talk about the type of “non-living people” and “beast” in the third paragraph).

The hero experiences *Entfremdung* (philosophy of alienation), indifference, disunity and lack of relationship with himself and with the world; the world seems alien to him, where he turns into a passive subject, at the mercy of unknown forces. For example, Belokopytov either follows the path of “self-destruction” or leads a cave lifestyle, seemingly returning to the original state of humanity. This is reminiscent of Zamyatin’s “mother metaphor” — the image of a cave, meaning “the idea of a return to the Stone Age”³⁰². The situation of alienation of the individual can be called a problem of conflict between man and society, when it is difficult to maintain the integrity of the individual in different eras, the hero is in a “double world”, experiences a double existence, in one of which the world appears alien, full of randomness, unpredictability, hopelessness, in the other — the world idyllic, unchanged and native.

D. S. Merezhkovsky wrote about Goncharov’s heroes: “When two historical eras change, characters appear that belong to one and the other, incomplete, divided. Their convictions and beliefs belong to new times; habits, temperament — to the past. In most cases, it is not reason, but instinct that wins; not beliefs, but temperament”³⁰³.

The intellectuals of Zoshchenko are faced with the same situation, who are unable to say goodbye to the memory of the past era, just as Michel in the new era retains his old noble habits and sentimental temperament. Re-education and adaptation do not happen overnight; it requires long-term psychological adjustment.

Another theme of dystopia is “the preservation of the enormous intellectual

³⁰² Giuliani R. “The Cave” by E. Zamyatin: history and apocalypse // E. I. Zamyatin: pro et contra, anthology. St. Petersburg: RKhGA, 2014. P. 783.

³⁰³ Merezhkovsky D. S. Eternal satellites. Portraits from world literature. St. Petersburg: Nauka, 2007. P. 205.

and moral wealth of earthly civilization”³⁰⁴ — is directly expressed by the author in a serious intonation: “Sentimental Tales” is a work “about the collapse of all kinds of philosophical systems, about the death of man, about how, in essence, trivial all human culture is, and about how easy it is to lose it. This will be a story about the collapse of the idea of alistic philosophy” (III, 44).

Zoshchenko’s excitement for the evolution of human civilization is depicted in the story “Terrible Night”, in which there is a thought about the death of the old culture: “...as if our entire life and the entire flowering of our culture is nothing more than an interglacial period. <...> before us there was some kind of life and some kind of high culture, and after it it was erased. And now it’s flourishing again, and again everything will be completely erased” (Ibid., 91), and the fear that in five hundred years a mammoth will destroy the author’s manuscript, symbolizing the product of civilization.

“In “The Cave” Zamyatin paints an alarming image of the future, splashing out in it the fear that in the early 20s. Many people experienced the fear that the future could turn into a return to the distant past”³⁰⁵. Similar excitement for Russian literature is noticeable in the article “I’m afraid” by E. I. Zamyatin: “...I’m afraid that Russian literature has only one future: its past”³⁰⁶.

According to Zoshchenko, “the earth will again turn into a pasture for mammoths”³⁰⁷. The image of a mammoth is associated with the starting point of human civilization, conveying Zoshchenko’s, like Zamyatin’s, concern for the future of culture.

In the context of state building and the desire for practical technology,

³⁰⁴ Bystrova O. V. Russian literary dystopia of the 20s. XX century Problems of the genre: abstract. dis. ...cand. philol. sciences. M., 1996. P. 6.

³⁰⁵ Giuliani R. “The Cave” by E. Zamyatin: history and apocalypse. P. 790.

³⁰⁶ Zamyatin E. I. I am afraid / E. I. Zamyatin // Collected Works: In 5 vol. T. 3. Moscow: Russian Book, 2004. P. 124.

³⁰⁷ Giuliani R. “The Cave” by E. Zamyatin: history and apocalypse. P. 786.

Zoshchenko expresses a warning about the need to take into account human nature, about the potential danger of turning a person into a narrow specialist, about the threat of “the gradual elimination of culture and art”³⁰⁸. The writer is concerned about the pragmatic relationship of man to culture in an evolutionary society and the fact that in the future human values will be realized only in technology: “How can it be, brother, to live without handicrafts?” (III, 38).

So, Zoshchenko reproduces an idyllic world in which the boundaries of the chronotope, the continuity of generations and the image of idyllic family relationships were destroyed at a turning point in history. The author moves the source text of sentimentalism and its historical and cultural context into a new text space. At the same time, the function of transforming diachrony into synchrony is to compare and comprehend texts from different cultural layers, involve intertextual signs in dialogue, and thus generate new meanings of intertext.

Stylization under the idyllic chronotope of sentimentalism, firstly, is aimed at demonstrating the huge difference between the old time and the new. The idyllic world is cozy, closed, connected with the inner world of the hero, but at the same time it is full of old, unnecessary object signs, time is static, updates of the seasons and life are practically invisible. In comparison, the city’s chronotope is synchronized with external socio-historical development. This developing world, in which old customs and ways of life have been discarded, is alien and dangerous for the hero. Secondly, intertext in the form of stylization expresses the author’s concern for the future of the state through the destruction of the idyll. Faith in revolution was combined in Zoshchenko with the fear that man is one-sidedly striving for technical development, which, if isolated from the spiritual component of society, devalues the culture and development of mankind.

The author puts pessimistic and existential content into his texts in order not so much to parody a decadent theme, but to participate in a dialogue with the

³⁰⁸ Sinyavsky A. D. Myths of Mikhail Zoshchenko. P. 877.

addressee, leading him to understand the subtle contradictions of this theme.

3.3. Parody of the A. Blok's symbolism³⁰⁹

The name of A. A. Blok in the literary heritage of Zoshchenko appears no less often than the names of N. V. Gogol and A. P. Chekhov. Especially in the planned critical book “At the Turning Point” and the story “M. P. Sinyagin” reference to the image of Blok gives the books intertextuality.

Zoshchenko's earliest analytical material about Blok is considered to be the book “At the Turning Point” (1919–1920), where Blok is metaphorically called a “sad knight” symbolizing the crisis of individualism and the image of a “lifeless person”: “Almost all our modern literature is about them, about the weak-willed, about inanimate or imaginary things. Gippius, Blok, Tolstoy, Remizov, Tsensky — they all tell us about lifeless, ghostly, sleepy people”³¹⁰.

In the second version of “At the Turning Point” there is a change in the author's attitude towards the poet. In section e “The Crisis of Individualism”, the paragraph “The Tragic Knight” is replaced by a paragraph about the work of M. P. Artsybashev, the section “At the Turning Point”, containing an analysis of the poets “The Twelve”, is renamed “Defeated Individualism”³¹¹.

³⁰⁹ This section is based on the article by the author of the dissertation: Bao Tingting. Parody on A. Blok's symbolism in Mikhail Zoshchenko's prose // *New Philological Vestnik*. 2024. № 2 (69). Pp. 132–140.

³¹⁰ Zoshchenko Mih. The tragedy of individualism. Boris Zaitsev // *Mikhail Zoshchenko: pro et contra*. P. 31.

³¹¹ Zoshchenko V. V. That is how M. Zoshchenko started. Pp. 17–19. To the book “At the Turning Point” included the following sections: 1. Restoration of noble literature. a) Lappo-Danilevskaya. b) S. Fonvizin. 2. Crisis of individualism. a) Zaitsev and Gippius. Poetry of lack of will. b) Non-living people (Inber, Severyanin, Vertinsky). c) Tragic Knight (Blok). 3. At a fracture. a) A. Blok (poem “12”). b) Poet of timelessness (Mayakovsky). 4. False-proletarian literature. a) Poetry of struggle and destruction. b) Imitation of Whitman. 5. Literary pharmacists.

The adjustments made allow us to talk about Zoshchenko's debatable attitude towards Blok — from a critical assessment of individualism to approval of the victory over individualism. Observation shows that Zoshchenko probably notices in Blok the idea of a path, meaning creative evolution from the cult of individualism to overcoming it, “from the personal to the general, from solitary contemplation to the perception of a wide range of reality”³¹².

The artistic realization of the theme of the path is partially manifested in the “changes and alternations of female images — from the Beautiful Lady (her realization, phenomenology) to Katka from “The Twelve”³¹³, from the appearance of an “angel” to a “witch” in phases: ““Beautiful Lady”, “Stranger” “, alas, “familiar” to many”³¹⁴. The motif of the metamorphosis of women runs like a red thread through almost three periods of Blok's ideological and artistic quest, through his aesthetics of symbolism.

At the thesis stage, the ideological content of the Beautiful Lady denotes the romantic desire for world harmony and cosmos under the influence of the philosophy of *the soul of the world/eternal femininity* of V. V. Solovyov.

During the period of antithesis, the world appears to be chaos. The Beautiful Lady, deprived of divine features, in many poems turns out to be a “Stranger”, an

a) Brick. b) Shklovsky. c) Eikhenbaum. d) Chukovsky (“Nekrasov”). 6. Nihilists and pornographers. a) Artsybashev (“Sanin”). b) Verbitskaya (“If you kiss”). c) Kamensky. The following are several changes compared to the first version of the book outline: 1. Restoration of noble literature. a) Lappo-Danilevskaya. b) S. Fonvizin. 2. The crisis of individualism. a) Artsybashev. b) Poetry of lack of will (Zaitsev, Gippius). c) Non-living people (Inber, Severyanin, Lydia Lesnaya, Kremer, Vertinsky). 3. Defeated individualism. a) Poet of timelessness (Mayakovsky). b) Alexander Blok (“12”). 4. False proletarian poetry. a) Poets of struggle and destruction. b) Imitation of Whitman.

³¹² Maksimov D. E. Poetry and prose Al. Blok. L.: Soviet writer, 1981. P. 29.

³¹³ Ibid. P. 22.

³¹⁴ Bely A. Gogol and Blok / A. Bely // Gogol's Mastery: Research. M.; L.: State Publishing House of Fiction, 1934. P. 295.

earthly woman and the embodiment of darkness. But “new relationships with reality are established, leading to the overcoming of abstract contemplation, to the weakening of the “mystical plane” and to the strengthening of the real”³¹⁵.

In the synthesis phase, a feature of aesthetics is *demystification* — the image of the Beautiful Lady in the image of a real woman Katya , the birth of “a “social” person , an artist who courageously faces the world... ”³¹⁶

The motive of love is gradually *demystifying*: from aspiration to utopian harmony (Beautiful Lady), through doubt (Stranger) to recognition of reality opposed to fantasy (Katka).

Regarding the theme of Blok’s love, discovered in the first two phases, Zoshchenko makes ironic remarks in the book “At the Turning Point” : “Many times there was a poet in “pink chains” of women: both the Beautiful Lady and the Stranger... And in the faded “On spring nights, when everything was so mysterious, it seemed to the poet that he was in love not with a simple ordinary woman, but with a princess, and this princess was not a princess, but a dream, a dream, an ethereal vision”³¹⁷.

A parody of the aesthetics of Blok’s symbolism, which gravitates towards the mystery and illusory nature of love, was developed in “M. P. Sinyagina”.

The hero, as it were, Blok’s epigone, “understood a lot, loved beautiful trinkets and constantly admired the artistic word. He was very fond of such wonderful, excellent poets and pro-stutterers as Fet, Blok, Nadson and Yesenin. And in his own work, although not distinguished by exceptional originality, he was strongly influenced by these famous poets. And especially, of course, under the influence of the exceptionally brilliant poet of those years, A. A. Blok” (III,

³¹⁵ Maksimov D. E. Poetry and prose Al. Blok. P. 53.

³¹⁶ Blok A. A. Collected works: In 8 volumes. T. 8. M.; L: Goslitizdat. 1963. P. 344. (Further references to this publication are given in the text indicating the volume and page.)

³¹⁷ Zoshchenko Mih. The End of the Knight of the Sad Image // Mikhail Zoshchenko: pro et contra. P. 34.

274–275).

From the memoirist's narration we learn that, under the influence of Blok, Michel is in love with an unknown woman.

That's why I admire the stranger. And when
 This stranger of ours will meet me,
 I don't want to look at a familiar face,
 I don't want to give her an engagement ring... (Ibid., 280)

According to the memoirs of contemporaries, Zoshchenko often rewrote Blok's poems. "More than seventy years ago, yellowed sheets of paper, pages of an album, letters preserve Blok's rewritten poems in Zoshchenko's hand. In stories, feuilletons, stories — Blok's stanzas, lines, words"³¹⁸.

In the story there is *a non-identical quotation from Zoshchenko* from "The thunderstorm has passed, and a branch of white roses" by Blok:

"The storm has passed, and branch of white roses"
 The storm has passed and white branch roses...
 In the window breathes *the aroma to me ...*
 The grass is still full of transparent tears,
 And thunder rumbles in the distance (T. 1, 410).

"Storm"
 The storm has passed
 And branches of white roses
 They're breathing through my window
Wonderful aroma.
 The grass is still full
 Transparent tears
 And thunder rumbles in the distance

³¹⁸ Mikhail Zoshchenko. Critical articles // The face and mask of Mikhail Zoshchenko. P. 74.

Roll out (III, 279).

Blok has quatrains and cross rhyme, the male stanza is used in alternation with the female one, Michel's poem almost completely coincides with the meter of Blok's poem, the rhymes are also preserved, but the way of writing the poem is changed and the adjective "marvelous" is inserted, which gives the poem a different quality — comic.

Michel's wedding to Simochka is a parody of the theme of Blok's love. Simochka is the opposite image of the Beautiful Lady, called by the hero a "provincial chicken".

The comic wedding plot is sharply contrasted with the hero's desire for sublime beauty. The dissonance between ideal and reality is more ironic than tragic. This proves that Michel's love rests on a chimerical basis, and from this also stems the motive of humiliation.

After agreeing to the wedding, Michel "began to babble about death", asks to keep his "literary inheritance" and dictates a new version of "Petals and Forget-Me-Nots". His gestures and psychological state seem to express a deep love for literary activity, but through the exaggerated sentimental intonation of the narrative one can feel a certain comic and authorial irony.

E. O. Vasilyeva proposes the hypothesis that "probably, Michel's two lovers — Simochka M. and Isabella Efremovna Kryukova — are associated with the images of the Beautiful Lady and the Stranger"³¹⁹.

It seems to us that, in comparison with Simochka, Isabella at the beginning of the plot is closer to the Beautiful Lady; she "was wonderfully pretty in her light spring suit, with her charming profile and curls from under her hat" (III, 305).

However, female images are not static, but mobile at the plot level: their

³¹⁹ Vasilyeva E. O. The work of A. A. Blok in the book of critical articles by M. M. Zoshchenko "At the Turning Point" and in the story "M. P. Sinyagin" // *New Philological Bulletin*. 2019. No. 2 (49). P. 200.

perception develops according to changes in the psychological state of the hero. During Michel's spiritual crisis, Simochka appears to him as a Beautiful Lady, the hero places his hope in Simochka, the heroine symbolizes space and an idyllic little world. And Isabella turns into a stranger or Katya, called the hero "a vile and selfish scum" (Ibid., 310). The emotional turn from admiration for the Beautiful Lady to the realization of the fact is Zoshchenko's parody of Blok's theme of love.

When describing the last meeting of Michel and Simochka, the author, acting as a cruel whistleblower, tells the reader in detail about the heroine's old age: "She has lost a lot of weight. Once upon a time, her plump figure and round face were unrecognizable and alien. She had a yellowish, withered face and short, — cropped hair" (Ibid., 322).

The exposition of the portrait is inevitable in order to deceive the reader's expectations. Has Michel found Simochka? She is happy? When the hero returns to her, will the heroine be able to accept him? The reader expects that Michel, who has turned from a nobleman into a tramp, will receive emotional compensation and that the author will arrange happiness for the hero. However, the author will disappoint the reader's expectation horizon. From the point of view of receptive aesthetics, the plot of Michel's meeting with Simochka leads to an aesthetic distance between the reader's horizon of expectation and the plot's climax. This seems to be a deliberate attempt by the author to destroy all chimerical hopes.

The intertextual inclusion of Blok's female image serves as a reminder of the influence of the old culture of the nobility on the intelligentsia, of the inadequacy of fantasy in cruel reality.

Parody "is directed not only towards, but also against the prototext; a successful parody is an effective way of literary struggle, which contributes to the evolutionary development of literary forms and genres"³²⁰.

The parody of Blok's aesthetics contains Zoshchenko's hidden reflections on

³²⁰ Lushnikova G. I. Intertextuality of a work of art. P. 66.

the problems of literary inheritance, the creative potential of the intelligentsia and the direction of development of post-revolutionary literature. Her inner motivation for the story “M. P. Sinyagin” is “the search for a new type of artistic creativity that would reflect modern life”³²¹.

Zoshchenko’s high assessment of the realistic depiction of the revolution in the poem “The Twelve” as a kind of hope for a new direction in literature: “A. Blok wrote to the poet “The Twelve” about the new Petersburg, about Petersburg after October 17th. And in this heroic poem everything seemed new, from the idea to the words. <...> There are already new words, new creativity, and not because our words, and thoughts, and ideas are completely outdated, no, because in parallel with us, by the way, something else lives, maybe there is — proletarian”³²².

The emergence of a “new” man — the Decembrist — with the ideal of revolutionary realism, the use of colloquial words indicates the transition of the aesthetics of Blok’s work from mystification to the description of a social problem, from noble literature to folk literature. The poet’s discovery of new content and a new form of literature, according to Zoshchenko, offers the possibility of developing proletarian literature in a situation where modern literary youth is in creative decline, routinely imitating old forms and the old structure of speech, from which the foundation has disappeared — real life itself.

Zoshchenko’s critical attitude towards the old culture can be seen in a letter to A. M. Gorky: “When I sat down at my desk, I always felt some kind of guilt, some kind of, so to speak, literary guilt. I remember previous literature. Our poets wrote about flowers and birds, and along with this there were wild, illiterate and even scary people. And then something was terribly neglected”³²³.

³²¹ Vasilyeva E. O. The work of A. A. Blok in the book of critical articles by M. M. Zoshchenko “At the Turning Point” and in the story “M. P. Sinyagin”. P. 197.

³²² Zoshchenko Mih. The End of the Knight of the Sad Image. Pp. 39–40.

³²³ Zoshchenko Mih. Zoshchenko’s correspondence with Gorky. 1927–1936 // Mikhail Zoshchenko: pro et contra. P. 144.

We emphasize that Zoshchenko does not deny the strengthening of connections with the classical tradition and he himself takes nutritious soil from Gogol, Chekhov and others. The author's disapproval consists in the formal transfer of a classic work without adaptation to the requirements of the era and that "too much attention is paid to the "experience" and "restructuring" of the intellectual and too little to the "experience" of the new person." According to him, "we still have the tradition of the former intellectual literature, in which, mainly, the subject of art is the psychological experiences of the intellectual. We need to break this tradition because you can't write as if nothing happened in the country"³²⁴.

According to M. O. Chudakova, in Zoshchenko's stories parody is aimed primarily at *the literature of the beginning of the century*. "The writer's attitude to the literature of the beginning of the century with the range of its heroes, themes, the entire arsenal of artistic and speech means (naturally, in the aspect of the writer's own formed idea of this arsenal) is most ramified in the story "M. P. Sinyagin". The task of the story is not to expose its hero, as it seemed to critics, but to "expose" literature"³²⁵.

In the literature of the 20s, Blok acts as an important cultural sign, "the literary life of Petrograd 1918–1921 (and especially 1919–1920) was permeated by the presence and influence of Blok"³²⁶. His poetry "receives its definite place in Zoshchenko's literary system as the pinnacle of that literature and that social psychology with which he seeks to break"³²⁷.

Being an active participant in discussions about the direction of development of new literature, Zoshchenko writes articles "The main issues of our profession", "Literature should be popular", "On literary art". The essence of these articles can

³²⁴ Zoshchenko Mih. Literature should be people's. P. 72.

³²⁵ Chudakova M. O. Poetics of Mikhail Zoshchenko. P. 68.

³²⁶ Ibid. P. 13.

³²⁷ Ibid. P. 25.

be reduced to the development of the social significance of literature: the creation of new literature for modern readers, integrating the artistic experience of the past into modern activities, new literature should “shape what was not formed by previous literature”, “build such a world and such speech, which would not be identical with real life,” it should be designed “for the reader of our time, and not for the reader who died before the revolution”³²⁸. In the new literature, a “strong and integral new man”³²⁹ must be created .

The book “At the Turning Point” contained a discussion of the extremes of individualism characteristic of modern literature. The first of them refers to the animal nature in man — ““everything is permitted”, the joy of his life is in the search for joys and pleasures”. Another type — “inanimate person” — is associated with the image of Blok, the characteristics are “emptiness, mortal melancholy and death”³³⁰. These two types of characters are consonant with the images of the “beast” and the “inanimate person”, which, although not in detail, are revealed in the book “At the Turning Point” and are continued and developed in “M. P. Sinyagina”.

In Zoshchenko’s artistic world, the animal principle often means properties, emotions, reactions that connect man with the animal world; this definition comes from oppositions: beast — man, animal—human, instinct — reason, nature — culture. The animal nature (or the image of the “beast”) has the following features:

1. *Into Arbarism*. “...in this country of half-wild barbarians, where a person is watched like an animal” (III, 50). It is worth adding that animal instinct is not always associated with barbarism, nor with health. Zoshchenko writes: “I admit that there is such a kind of poetry that they love and that is by no means psychological tricks, but certainly a heroic epic with primitiveness in everything, with the most elementary feelings (pleasure and danger, admiration and regret),

³²⁸ Zoshchenko Mih. On Language // Mikhail Zoshchenko: pro et contra. P. 78.

³²⁹ Zoshchenko V. V. This is how M. Zoshchenko started. P. 23.

³³⁰ Zoshchenko Mih. The tragedy of individualism. Boris Zaitsev. P. 31.

with a high will to live and with a healthy animal spirit” instinct — this is the new poetry of the “barbarians” the poetry dear to them”³³¹.

2. *Acquiring a sense of animals and animal instinct, a tendency towards an uncivilized way of life.* “He already imagined pictures of how he lives in a half-littered dugout, among dirt and uncleanness, and how he crawls out of his hole on all fours, crawling like an animal and looking for food” (III, 78); “...everything peels off a person, like the skin of an animal in autumn. And, having said goodbye to his friend, firmly shaking his hand, he went to his dugout” (Ibid., 80). These examples show that in the animal principle there is also a sign of lifelessness.

3. *External and physical animal behavior, such as aimless running, nail biting.* These actions usually represent some kind of auto-aggression due to neurosis, a response to a stressful situation and a manifestation of the death instinct. Belokopytov “struggled with the dog, trying to tear its mouth open with his hands” (Ibid., 83). Michel at times, “like a wolf, ran around his room, biting and gnawing his nails” (Ibid., 312). With unbearable despair, the hero subconsciously tries to replace the internal tension with something. Auto-aggressive behavior sometimes helps to dispel negative energy and get rid of emotional grief.

4. *Isolation from the outside world, escape from the crowd and the desire to disappear without a trace.* “Apollo Perepenchuk sneaked after them, hiding like an animal behind graves and crosses” (Ibid., 40); Belokopytov “...suddenly decided that he had to die like an animal in some desperate battle.” (Ibid., 81); “like an animal that is embarrassed to leave its body in sight after death, Ivan Ivanovich disappeared from the city without a trace” (Ibid., 88).

5. *Manic gestures, screams, imitation of animal sounds instead of speech.* Mental suffering and anxiety in this context deprive the characters of the ability to express themselves verbally, instead — silence. Michel’s aunt “fluttered around

³³¹ Zoshchenko Mih. *The End of the Knight of the Sad Image*. P. 40.

the room and, running up to the mirror, grimaced and made faces, sending air kisses to someone unknown” (Ibid., 300); Apollo plays the clarinet, “in his music it was impossible to trace either a motive or even individual musical notes — it was some kind of terrifying, demonic roar of an animal” (Ibid., 30).

Another type is the “non-living” person, whose typical properties are:

1. *Passivity, lifelessness and the will to die.* “He was lying in loose snow. His heart stopped beating. It seemed to him that he was dying” (Ibid., 36); “Ivan Ivanovich got up to put out the light, but, looking at the sofa, he sat down and looked at his wife for a long time. And it seemed to him that she was in a desperate state, that she was close to death” (Ibid., 73); “Now the thought of imminent death came to him more and more often, but he still irritably rejected the thought of suicide. It seemed to him that he had neither the will nor the desire for this, and that not a single animal had ever died of itself” (Ibid., 81).

2. *Dropping out of the social system, becoming a “superfluous person”.* After the revolution, Michelle experiences unemployment, loss of property, family, love, and finally turns into a “superfluous” person, pushed to the margins of social life. Let's remember the details of his job search: Michel's attempt to find a job at the labor exchange ends in failure and scandal, since he is offered an indecent job due to the inadequacy of his knowledge to the requirements of society. As a result, plunging into despair, Michelle regrets and asks a friend of the factory owner to help with employment. For several months, the hero washes bottles until the manufacturer goes bankrupt. This meaningless, unworthy work reflects the hero's hopeless compromise with fate (Ibid., 79).

3. *Immersion in a dream and manifestation of lifelessness.* According to the observation of T. V. Kadash, ““non-living” people are deprived of a sense of reality. The world in which they live is largely an illusory world”³³². Based on this statement, we add that the image of a “dreamer” is also superimposed on the

³³² Kadash T. V. “Beast” and “inanimate person” in the world of early Zoshchenko. P. 37.

“lifeless” intellectual.

4. *Spiritual numbness and conscious avoidance of memories of the past.*

“Calmness and an even state of mind did not leave Michel. He seemed to have lost his old self-image. And, coming home, he went to bed, not thinking about anything and not remembering anything. <...> I watched without interest as the half-naked child slid across the floor, playing around, having fun and eating cockroaches. <...> He did not notice any changes in himself, his soul was still calm, and he no longer felt any grief in himself. <...> M. P. Sinyagin — became wooden and ceased to have feelings, desires, love to eat well, and so on” (Ibid., 311–314).

It is shown that *the images of the “beast” and “inanimate person” are compatible with the images of the “dreamer” and the “superfluous person”*.

The living principle and lifelessness are not always in an opposing state; they are at times intertwined, moreover, in the stories (“Apollo and Tamara”, “People”, “M. P. Sinyagin”) these types are often described in an existential situation. In Michel, animality and lifelessness are paradoxically compatible. Animal instinct represents the spiritual externalization of psychological chaos and the inability to free oneself from mental pressure, this is a manifestation of the creation of a psychological defense mechanism. The same thing happens to Michel’s aunt, Apollo and others. These characters gradually find themselves thrown onto the periphery of society, alienated from the civilized environment and from their own “I”.

Alienation at the turn of the era is one of the most universal existential phenomena. “The catastrophic nature of existence, the crisis of consciousness, the ontological loneliness of man”³³³ — basic existential parameters — are concretized in a deformed, sick, abnormal, disharmonious psyche and in the actions of extreme types of individualism: animal and lifeless. The world sees intellectuals who are divided, abandoned, outsiders, devoid of integrity.

³³³ Zamanskaya V. V. Existential tradition in Russian literature of the 20th century. Dialogues on the Borders of Centuries. M.: Flinta: Science. P. 32.

In “M. P. Sinyagina” there is a narration from the author: “A beggar stops worrying as soon as he becomes a beggar. A millionaire, accustomed to his millions, also does not think about being a millionaire. And the rat, in the author’s opinion, does not suffer too much from the fact that it is a rat” (III, 313). The point is that if a person gets used to circumstances, then he does not want changes. The intellectual’s submission to fate produces not a negative, but a regretful, depressing effect on the reader.

According to the memoirs of K. I. Chukovsky, the story of Zoshchenko’s road “is full of various emotional tones, which is why this book cannot be understood by an ingenuous, inexperienced, naive reader”³³⁴. The originality of the stories lies in the fact that they are a recording of Zoshchenko’s complex process of thinking, that they captured his rich emotional range, as if they concentrated his implicit thought, hiding in their polysyllabic texture the anxiety, pain, and uncertainty of the writer in the future.

Zoshchenko has an unusual life experience due to participation in the World War changes many professions: “In three years I changed twelve cities and ten professions... I left for Arkhangelsk. Then to the Arctic Ocean — to Mezen. Then he returned to Petrograd. Left for Novgorod, Pskov. Then to the Smolensk province, to the city of Krasny. I returned to Petrograd again ... I was a policeman, an accountant, a shoemaker, a poultry instructor, a border guard telephone operator, a criminal investigation agent, a court secretary, and a clerk. It was not a steady march through life, it was confusion” (7, 6).

This is a list of Zoshchenko’s work; behind the dry lines of the questionnaire one can see a time that for many people of that time was a time of difficult trials. Unemployment, anxiety, uncertainty about the future turn into literary motifs that Zoshchenko wrote in his “sentimental” book.

The prototypes of his heroes are similar to some readers who, in these pitiful

³³⁴ Chukovsky K. I. From memories. P. 70.

intellectuals, see themselves and what happened to themselves, and therefore feel more sympathy and empathy for defenseless intellectuals: “A reader with sufficient reading experience showed a very biased curiosity towards the stories. For from their pages — through a thick ironic curtain — something very familiar was visible, very similar to what was happening at that time with many of these readers, at least with those of them who occupied the middle steps on the social ladder of the then Russian society³³⁵. The author is “the son and brother of these unhealthy people”, he is a “relative” of the hero.

There are many discussions in the stories about the problem of memories. *The motives of oblivion and memory* occupy an important place in the description of the spiritual drama of intellectuals, and they are given in an existential situation and at a time when “animal” and “non-living” are expressed in a person. The memory of the past evokes animal instinct and animal action, and oblivion (not thinking about anything) is a symbol of lifelessness, “loss of knowledge about the world” (A. Blok).

“He sat there for a long time, not thinking about anything, then he walked on , then returned again and lay down on the grass” (III, 77).

“Ivan Ivanovich now lived strangely and incomprehensibly. Trying not to think about anything, but to live somehow in order to live, he still, apparently, could not help but think and was constantly rushing around with his plans for life, coming to the conclusion that living in a dugout was not possible. it’s so bad, but that of all animals he is the worst animal” (Ibid., 80).

“Calmness and an even state of mind did not leave Michel. He seemed to have lost his old self-image. And, coming home, he went to bed, not thinking about anything and not remembering anything. When the NEPman went bankrupt and his earnings were lost, Michel did not feel any great trouble here either” (Ibid., 311).

Behind the torment of the intellectuals, one can hear the suffering of the

³³⁵ Tomashevsky Yu. V. “Literature is a dangerous production...” (M. Zoshchenko: life, creativity, fate). M.: Indrik, 2004. P. 42.

writer himself: “Memories bothered me. I constantly remembered certain things”³³⁶. The same problems concern modern readers. In a letter to Zoshchenko, a reader asked about how to “proletarianize” further.

For Zoshchenko, the transformation of life and man is an important literary task. The writer always with high literary responsibility wants literature to be able to overcome the boundaries of artistic convention, influence moral life and perform the function of “social pedagogy” (M. Gorky).

Therefore, in his prose the idea of a socialist restructuring of the inner world of man is relevant. Zoshchenko is trying to become a social realist, in his opinion, in addition to the method of truthful realistic depiction of reality, the concept of socialist realism also includes the author’s determination, involving the reader in the circle of “socialist ideas”, “working on the reader’s consciousness, involving the reader in a given topic and idea”³³⁷. The theme of transformation is existential, it concerns not only moral vices, but also the soul and perception of the world.

In “Sentimental Tales” there is an ironic exposure of the shortcomings of the heroes, behind which the author’s humanitarian, lyrical sadness always hides.

The effect of sympathy is enhanced by the lyrical style of the narrative. The stories use common sentences with preachy intonation and semi-intelligent vocabulary, which slows down the pace of plot development. Interspersed with soulful philosophical reflections and poetry into the narrative (the parody is combined with lyrics) endow the stories with musical and lyrical qualities, weakening the parody tone. K. I. Chukovsky recalls: ““Terrible Night”, and he <Zoshchenko> read it to me in his slow, even, melodious, thoughtful voice. I perceived it as poetry — this prose sounded so rhythmically. And I felt even more strongly the musicality of the bizarre book, which, due to its versatility, remained

³³⁶ Zoshchenko Mih. Letters to M. S. Shaginian. 1928–1958 // Mikhail Zoshchenko: pro et contra. P. 289.

³³⁷ Zoshchenko Mih. The main issues of our profession // Mikhail Zoshchenko: pro et contra. P. 64.

almost inaccessible to the elementary tastes of that vast crowd that saw Zoshchenko as their entertainer. <...> The wonderful language of the “Tales”. It is very different from the language recreated in “Dear Citizens.” It’s almost a literary language, but with a slight Smerdyakovish tint”³³⁸.

In the stories “Terrible Night”, “M. P. Sinyagin”, “Apollo and Tamara”, the physical author and the dummy author Kolenkorov recede into the background, the narrative fabric has become less dense. Kolenkorov rarely justifies the characters' behavior, since even the slightest justification can lead to a great distance between the character and the reader, weakening the latter’s sympathy. On the contrary, shortening the author’s digression brings the reader closer to the characters, allowing them to enter into the field of direct emotional communication.

For example, when Michel's tragedy is not told, but gradually and moderately objectively (memoir genre) is shown to the reader, the emotional distance between the reader and the hero is reduced. It is as if the reader enters directly into the inner world of the hero, with understanding and sympathy follows his fate, which is collapsing under the pressure of the revolution, he experiences panic due to uncertainty in the hero’s future. The reader fully understands the character’s loneliness and helplessness. And understanding and empathy often cause sympathy.

In stories, in contrast to short stories, the form of narration is characterized by a decrease in the comic and an increase in the seriousness of thought. The distance between the physical author and the narrator Kolenkorov is reduced, the properties of their speech become less distinguishable, behind Kolenkorov’s narration the author’s voice of Zoshchenko is often heard, as if two language systems, two thoughts are operating simultaneously. The closeness of the author’s speech and the narrator’s speech leads to the fact that it is not possible to determine the identity of the thought expressed in the text.

³³⁸ Chukovsky K. I. Contemporaries: Portraits and sketches. M.: Young Guard, 1962. P. 475.

At the moment when Zoshchenko expresses humanitarian concern for the heroes, the narrator Kolenkorov, with Smerdyakov's intonation, speaks an exaggeratedly sentimental sermon — due to this dichotomy, it is not easy to clarify the emotional tonality of the stories. The varied narrative style makes it difficult to decipher Zoshchenko's emotions.

In addition, Michel's biography is described in the memoir genre in chronological order (from childhood to the end of his life). The author strives to give the story the effects of *documentary and objectivity* by presenting the “existing” relationships of the aunt with real writers (Tolstoy, Nadson, Koni, Pereverzev, etc.), the friendship of the narrator with Michel, and the addition of photographs of the characters.

In the memoir genre, important social events are usually projected onto the history of an individual, having a significant impact on the trajectory of a person's life. Memoirs and biographical works provide an opportunity to understand and recreate the past; they reflect eras and certain generations of people. Zoshchenko deliberately stylizes “M. P. Sinyagin (Memories of Michel Sinyagin)” under his memoirs, perhaps he would like to show that intellectuals like Michel were typical of their time and that their tragedy had a real social basis. It should also be added that there is irony in the very appeal to memoirs. The narrator creates a biography not of a hero, a great poet, but of a little man, a loser.

Michel, trying to become a follower of Blok, not only imitates and rewrites Blok's poems, but also translates the poet's philosophy into the practice of life. As M. O. Chudakova believes, “in his private life the hero acts as if under the dictation of Blok's poetry”³³⁹.

Michel's biography is a projection of the tragedy of the Blok era. Blok's life and work turns into an implicit intertext that justifies the tragedy of Michel's fate. It is curious that “Zoshchenko every time confronts the theme of the death of old

³³⁹ Chudakova M. O. Poetics of Mikhail Zoshchenko. P. 188.

Russia with the philosophy of Blok”³⁴⁰. The bloc became the tribune of the intelligentsia of the transition period, and at the same time, the problem of the crisis of existence and transformation of the intelligentsia stratum became acute.

Blok is called by A.V. Lunacharsky “the last major artist of the Russian nobility”³⁴¹. And this is not without reason. The poet lives in times of great upheaval and “revaluation of all values”³⁴². Typical features of the era are acute contradictions, ideological conflicts, a convulsive struggle for the old and a passionate desire for the new³⁴³. “The turning point and crisis of this period was acutely experienced by Blok’s contemporaries”³⁴⁴. Blok’s poems record the transformation of the era, covering such topics as the development of literary trends, changes in worldviews and aesthetic systems, the transformation of man and life in new times, spiritual quests and the choice of the path of the intelligentsia.

Zoshchenko cites the image of Blok as a witness to the birth pangs of time, a sign of the old noble culture and a symbol of the epilogue of old Russia. Blok’s biography becomes material for studying the inner world of the intelligentsia during the period of cultural and historical transition. A parody of symbolism, along with reminiscences from Blok’s biography and a reference to his identity as an intelligentsia, introduces a multifaceted construction of meaning into Zoshchenko’s text.

³⁴⁰ Ibid. P. 190.

³⁴¹ Lunacharsky A. B. Alexander Blok // Lunacharsky A. B. Collected Works: In 8 vols. T. 1. M.: Khudozhestvennaya Literatura, 1963. P. 465.

³⁴² Magomedova D. M. “The Collapse of Humanism” by A. A. Blok and “The Decline of Europe” by O. Spengler: sources and parallels // New Philological Bulletin. 2017. No. 2 (41). P. 139.

³⁴³ See: Maksimov D. E. Poetry and prose Al. Blok. P. 17.

³⁴⁴ Magomedova D. M. “The Collapse of Humanism” by A. Blok and “The Decline of Europe” by O. Spengler: sources and parallels. P. 140.

Conclusion

“Sentimental Tales” is considered in our research from two perspectives: in the socio-historical context and in the context of culture.

In the socio-historical context, in order to study the creative history of Zoshchenko’s text, a comprehensive comparison is made between the first publications and the 1936 version, which is considered to be the author’s last lifetime edition and serves as a benchmark for further editions. The study suggests that some stylistic and ideological edits can be explained by censorship or self-censorship. Politically sensitive words have been deleted, most likely as a consequence of concession to critics. However, phrases reflecting a pessimistic outlook have been shortened, which does not exclude a change of emphasis by the writer himself, who tends towards the direction of “optimistic satire”³⁴⁵.

In the context of culture, it was investigated the intertextual valence of Sentimental Tales and classical literature. For this purpose, it was necessary to understand the genesis of this theory. Y. Kristeva introduced the term “intertextuality” based on M. M. Bakhtin's idea of dialogism, thus, the subject of study shifted from the word to the text. From the point of view of poststructuralism, intertextuality leads to the destruction and reconstruction of the text.

The studies of R. Barthes and M. Riffater made the methodology of intertextuality more concrete, outlined the value of readerly intertextuality and at the same time made a major breakthrough in receptive aesthetics, turning the reader from a traditional interpreter into a co-author of the text.

If the author’s creation of a text ends with a “period”, then the reader after the “period” participates in the secondary creation of the text, and thus the text acquires multiple possibilities and reproductions of meaning. However, this does

³⁴⁵ Shilina O. Yu. M. Zoshchenko and V. Vysotsky: traditions of optimistic satire // Shilina O. Yu. “We are all people there”: in the poetic world of Vladimir Vysotsky. Articles from different years. St. Petersburg: Magazine “Neva”, 2006. P. 146.

not mean recognition of a subjective impressionistic reading; there remains the need to clarify the boundaries of intertexts and monitor the author's factor, its control over the main meaning of the text, the presence of dialogue with other authors.

The main types of intertextual relations are co-presence and derivation.

The relation of co-presence means the obvious presence of the "other's" text in the "own" text, expressed by the construction "text in text" with the help of quotation, allusion and reminiscence. The distinction of which is realised at the expense of the reader's recognisability or persuasiveness of their verification. In our opinion, reminiscence is more characterised by polyvalence: one and the same intertext can evoke in the reader memories of different pre-texts. Reminiscence leaves the reader more freedom.

Following the definition of the peculiarities of intertexts, Zoshchenko's texts are analysed in detail in order to study the types and functions of intertexts, correlating them with the Gogol and Chekhov tradition, as well as with the myth of the god Apollo.

First of all, we believe that Zoshchenko rewrites Gogol's "The Overcoat" in the tale "The Goat", in essence, realising intertextuality in the quotation image, portrait detail, borrowing of speech styles, plot and motive reminiscence. Most of the characters combine the traits of the "little man" and the "superfluous man". The character of classical literature is introduced in the work of the XX century and endowed with modern semantics. The intertextual dialogue of different times testifies to the epilogue of the old epoch. This theme is also supported by reminiscences referring to Chekhov's texts.

"Sentimental Tales" is generally constructed on the principle of Chekhov's "story of discovery". The theme of epiphany, the composition "it seemed — it turned out", the existential problem, the metaphysical connotation of the subject, the failure of communication between the intelligentsia and the masses, and the "case complex" strengthen the dialogisation of culture, offering the possibility of

reinterpreting Zoshchenko's texts in a new way. Intertext relates to Chekhov's prose through heuristic and retroactive ways of reading. Existential pathos, the powerlessness of thought and action constitute the internal theme of the story, giving the prose a deep philosophical character.

Another type of intertext is an allusion to the mythological god Apollo. The aesthetic connotations of Apollo of the classical period of Greece are practically rejected in the pictures of modernity. In this process of demythologisation, the veil of illusion that adorned the old world has been removed, and the cruelty of life has been exposed. Myth, as a rule, explains the law of historical development of human society. The reminiscence referring to the mythological story of Apollo and Marcia is probably a reflection of the inevitable tendency of cultural fusion or competition. The author's position is also disguised in the intertext, the Apollonian and Dionysian of F. Nietzsche express the opposition of individualism and collectivism to a certain extent in Apollo and Tamara.

Derivational relations include parody and stylisation. The parodied and parodying systems are basically opposites, with parody often demonstrating the conventionality of the pre-text by mechanising or distorting it. Stylisation reflects authorial recognition of the text being stylised. In order to explain these intertexts, detailed practical analyses are next undertaken.

First of all it is an investigation of the poetics of sentimentalism in the novels. Sentimentalist literature is genetically linked to the idyllic chronotope. In Zoshchenko's novels the stylisation of the idyllic chronotope is initially perceptible, but then the process of its destruction is shown; the chronotope of the city dominates over the chronotope of the idyll: the transition from the space of nature to the urban space, the disintegration of generational relations, the acceleration of the flow of time. The intertext has an anti-idyllic character. The theme of dystopia is also connected with the retreat, which testifies to the death of human civilisation; it is like a hint to the author's concern about the fate of culture under the pressure of technology. Loneliness, fragmentation of personality, despair demonstrate the

conflict between the individual and society. The circulation of signs borrowed from sentimentalism is not so much a parody of a sentimental theme as a way of expressing the author's intention. The serious tone of the narrative enhances the emotion of empathy. The author points out to the reader the contradictory nature of the theme: the realisation of the effect of contradiction occurs to a greater extent due to intertextuality, its polyvalence contributes to the multidimensional perception of the semantics and implicitness of the author's position.

In Zoshchenko's analytical book "On the cusp" Blok is called a "sad knight". This is a symbol of both the crisis of individualism and the image of the "inanimate man", which is the parodied objects in "M. P. Sinyagin", denotes the animal beginning and lifelessness. Curiously, the types of "beast" and "inanimate man" are paradoxically intertwined, compatible with the images of the "dreamer" and "superfluous man".

In "M. P. Sinyagin" a lot of reasoning about the problem of memories. The motifs of oblivion and memory, occupying an important place in the description of the mental drama of intellectuals, are given in an existential situation and at a time when the "animal" and "inanimate" are manifested in man.

The motif of love is an important element in the formation of the plot. Under the influence of Blok's aesthetics of symbolism, the hero professes the mystery of love, falling in love with Simochka and Isabella, representing the Stranger and the Beautiful Lady. The female characters alternate as the hero experiences a crisis of individualism. Such an emotional turn is Zoshchenko's parody of Blok's theme of love. Parody is often a way of literary struggle, contributing to the evolutionary development of literary forms. The parody on the Blok theme contains Zoshchenko's hidden reflections on the problem of literary inheritance, the creative potential of the intelligentsia and the direction of post-revolutionary literature.

Turning to examples of quotation and transformation in Zoshchenko's prose of the poetics of Gogol, Chekhov and sentimentalist literature was an attempt to analyse the intertextual aspect of Sentimental Stories. The comparison of Pushkin,

Dostoevsky, Tolstoy and other writers' texts with Zoshchenko's prose can be the subject of further study.

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Appendix

“Apollo and Tamara”

Text 1: Apollo and Tamara // Zoshchenko M. Stories. Pg., 1923.

Text 2: What the nightingale sang about. M.; L.: Gosizdat, 1927.

Text 3: Collected Works. In 6 vol. T. 4. M.; L.: Priboy, 1930.

Text 4: Selected Tales. L.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2	Page	Text 3	Page	Text 4
1.	80	Does life have a purpose? If there is no purpose, is life meaningless?	39	Does life have a purpose? If not, does life have a purpose? meaningless?	39	Does life have a purpose? If not, does life have a purpose? meaningless?	53	Does life have a purpose? If not, does life have some meaning?
2.							53	<i>He lived on this street a few years before the war and revolution.</i>
3.	83	<i>God, your will! Extraordinary,</i> A person is endowed with extraordinary beauty.	40	<i>God, your will! Extraordinary,</i> A person is endowed with extraordinary beauty.	42	<i>God, your will! Extraordinary,</i> A person is endowed with extraordinary beauty.	54	<i>in fact, God, your will! Extraordinary,</i> A person is endowed with extraordinary beauty.
4.	84	The author assures dear readers	42	The author assures dear	44	The author assures dear	56	The author assures dear

		that he will not distort events or restore them in any way, but rather, it is precisely the way they occur...		readers that he will not distort the event in any way, but rather restore the way it occurred...		readers that he will not distort the event in any way, but rather restore the way it occurred...		readers that he will not distort events or restore them in any way, but rather, he will restore them in the way they occurred...
5.	84	<i>All of this is taken out of context.</i> The author's taste, but all of this is for the sake of truth.	42	<i>All of this is related to</i> The author's taste, but all of this is for the sake of truth.			56	<i>These scriptures can be said to be contradictory.</i> The author's taste, but all of this is for the truth.
6.	85	All the men passing by, whether on the street or even in society, call her bread, donuts, or diapers.	43	All the men passing by, whether on the street or even in society, call her bread, donuts, or diapers.	45	All the men passing by, whether on the street or even in society, call her bread, donuts, or diapers.	57	All the men passing by, whether on the street or even in society, call her bread, donuts, or diapers. They looked at her with great concern and joy.
7.	87	It's not over yet, because the new blow has hit the poor people.	46	It's not over yet, because the new blow has hit the poor people.	48	It's not over yet, because the new blow has hit the poor people.	59	It's not over yet, because a new blow has struck our poor hero.
8.	87	At the farewell, Apollo Pereepanchuk solemnly said that he would either never come back or come back and become a celebrity.	46	At the farewell, Apollo Pereepanchuk solemnly said that he would either never come back or come back and become a celebrity.	49	At the farewell, Apollo Pereepanchuk solemnly said that he would either never come back or come back and become a celebrity.	59	At the farewell, Apollo Pereepanchuk solemnly said that he would either never come back or come back and become a celebrity. He said that war

							<p>or anything else would not stop him from doing so.</p> <p><i>The girl smiled gratefully, tears streaming down her face, and said that she fully believed in him. When he returned to the way she wanted, she would definitely become his wife because of their happiness.</i></p>	
9.	88	Life in the town has changed, and people still live together. Previously, even greater forces fought for their right to survival: robbery, robbery, and hooliganism.	46	Life in this city has changed, and people still live together. They continue to fight even harder for their right to survival: fraud, robbery, and abundance.	49	Life in this city has changed, and people still live together. They continue to fight even harder for their right to survival: fraud, robbery, and abundance.	60	The life in this city has undergone tremendous changes. Overall, people are still alive. Still, even greater forces fight for their right to survival: fraud, robbery, and deception. The revolution began to create a new way of life. But life is not easy. People fight for the right to survival.
10.	89	<i>he</i> He erased the citizens from memory and trampled Apollo Semenovich Perepenchuk to ashes.	47	<i>he</i> He erased the people of the town from his memory and trampled Tepper Apollo Semenovich Perepenchuk to	50	<i>he</i> He erased the people of the town from his memory and trampled Tepper Apollo	60	<i>It can be said that he is a modern artist. he</i> He erased the citizens from memory and trampled Apollo

				ashes.		Semenovich Perepenchuk to ashes.		Semenovich Perepenchuk to ashes.
11.	90	More precisely, it is not, but a way of life where only two out of every thousand people can stand up, while the rest can survive.	48	More precisely, it never happened, but rather a simple and ordinary life, where only two out of every thousand people can stand up and the rest can survive.	51	More precisely, it never happened, but rather a simple and ordinary life, where only two out of every thousand people can stand up and the rest can survive.	61	More precisely, it never happened, but rather a simple and ordinary life, where only two out of every thousand people can stand up and the rest can survive.
12.	90	<i>But I don't know anything.</i>	48	<i>But I don't know anything.</i>	51	<i>But I don't know anything.</i>	61	<i>Obviously, he is a musician in a band. But I don't know anything. He hasn't written to anyone and may not want to reveal some insignificant facts in his life.</i> <i>But I don't know anything. I don't know.</i>
13.	92	When he sleeps, he Attempting to ultimately understand and insight into the essence of phenomena - why human existence or his existence is worm like and meaningless.	50	When he sleeps, he Attempting to ultimately understand the essence of phenomena - why humans exist, or why their existence is worm like and	54	When he sleeps, he Attempting to ultimately understand the essence of phenomena - why humans exist, or why their existence is worm	63	When he sleeps, he Attempting to ultimately understand and comprehend the essence of phenomena. Why is human existence or existence worm like and

				meaningless.		like and meaningless.		meaningless.
14.	93	Sometimes he wakes up from the bed, takes out the clarinet he brought from his cloth bag, and plays it.	51	Sometimes he wakes up from the bed, takes out the clarinet he brought from his cloth bag, and plays it.	55	Sometimes he wakes up from the bed, takes out the clarinet he brought from his cloth bag, and plays it.	64	Sometimes he would wake up from bed, take out the clarinet tied to him from his cloth bag, and play the clarinet.
15.	93	He thought of a meaningless human existence. Human beings, the whole world, must change their lives.	51	He thought of a meaningless human existence. Human beings, the whole world, must change their lives.	56	He thought of a meaningless human existence. Human beings, the whole world, must change their lives.	64	He thought of a meaningless human existence. Human beings, the whole world, must change their lives to find peace and happiness, and avoid suffering such pain.
16.	93	Yes, "the aunt said," of course.	52	<i>Yes, "the aunt said," of course.</i>	56	<i>Yes, "the aunt said," of course.</i>	65	<i>Yes, "the aunt said," there must be.</i>
17.	94	<i>thought</i> Apollo Semenovic was shocked. He seems to be beginning to understand some things.	52	<i>thought</i> Apollo Semenovic was shocked. He seems to be beginning to understand some things.	57	<i>thought</i> Apollo Semenovic was shocked. He seems to be beginning to understand some things.	66	<i>however thought</i> Apollo Semenovic was shocked. He seems to be beginning to understand some things. But later everything in his mind became chaotic again. He admitted to himself that he didn't know how to actually live in order not to experience his current

								feelings. He felt that his game had failed, and without him, life would have continued peacefully.
18.	94	She had the expression of a flirtatious woman who knew her charm, and wrote in a sad and lyrical tone...	53	She had the expression of a flirtatious woman who knew her charm, and wrote in a sad and lyrical tone...	57-58	She had the expression of a flirtatious woman who knew her charm, and wrote in a sad and lyrical tone...	66	She had the expression of a flirtatious woman who knew her charm, and wrote in a sad and lyrical tone...
19.							66	<i>Everything in his mind was once again in chaos.</i>
20.	95	He wanted to go see her immediately, saying it wasn't her fault, it was him. But I didn't.	53	He wanted to go see her immediately, saying it wasn't her fault, it was him. But I didn't.	58	He wanted to go see her immediately, saying it wasn't her fault, it was him. But I didn't.	66	He wanted to go find her immediately and tell her that it was not her fault, but his own fault, that he had made a mistake. But he didn't go because he didn't know what his mistake was.
21.	97	His heart stopped beating.	55	His heart stopped beating.	61	His heart stopped beating.	68	His heart stopped beating.
22.	100	At such moments, Apollo thought, or more precisely,	58	At such moments, Apollo thought, or more precisely,	65	At such moments, Apollo thought, or more	71	At such moments, Apollo thought, or more precisely,

	<p>recalled his life. He didn't want to think and drove away all his ideas.</p> <p><i>Apollo disguise</i>Every morning</p>	<p>recalled his life. He didn't want to think and drove away all his ideas.</p> <p><i>Apollo disguise</i>Every morning</p>	<p>precisely, recalled his life. He didn't want to think and drove away all his ideas.</p> <p><i>Apollo disguise</i>Every morning</p>	<p>recalled his life. He didn't want to think and drove away all his ideas. He realized that he didn't know how to live and didn't know what mistakes he had made in life. Is this a mistake? Perhaps there is nothing wrong, but there is a simple life, cruel, ordinary, where only two or three thousand people can smile and be happy.</p> <p><i>All the troubles are behind us. The peaceful happiness never left Apollo Semenovic again Now he</i>Every morning</p>
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“The Goat”

Text 1: Circle. Almanac of the Artel of Writers. Book 1. M.; Pg., 1923.

Text 2: What the nightingale sang about. M.; L.: Gosizdat, 1927.

Text 3: Collected Works. In 6 vol. T. 4. L.; M.: Priboy, 1930.

Text 4: Selected Tales. L.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2	Page	Text 3	Page	Text 4
1.	137	However, the diversity of people and shops makes it interesting to know which restaurants people eat at.	11	However, there are a wide variety of people, shops know what kind of things, it's interesting to read, and where people eat at.	7-8	However, there are a wide variety of people, shops know what kind of things, it's interesting to read, and where people eat at.	311	However, the diversity of people and what the shops his mother know is interesting to read about what restaurants people eat.
2.	138	Of course, all of this is nonsense, romanticism, meaningless dreams... What kind of person can get close to Zabelzhijin?		Of course, all of this is nonsense, romanticism, and meaningless dreams. What kind of people can go for a run? What kind of person would have a relationship with a homeless person?	8	Of course, all of this is nonsense, romanticism, and meaningless dreams. What kind of people can go for a run? What kind of person would have a relationship with a homeless person?	313	Of course, all of this is nonsense, romanticism, meaningless dreams... What kind of person can get close to Zabelzhijin? What kind of person would have anything to do with a runner?
3.	138	<i>I used to be. Previously, Zabelzhijin was a beaver, but</i>	12	<i>I used to be. Previously, Zabelzhijin was a beaver, but</i>		<i>I used to be. Previously, Zabelzhijin was a beaver,</i>	313	<i>I used to be. Previously, Zabelzhijin was a</i>

		<i>only once, barber Musea Mitrofan, so for the sake of laughter, Zabelzhijin was cut off. It has been like this ever since.</i>		<i>only once, barber Musea Mitrofan, so for the sake of laughter, Zabelzhijin was cut off. It has been like this ever since.</i> <i>Urgent growth is necessary. I don't know.</i>		<i>but only once, barber Musea Mitrofan, so for the sake of laughter, Zabelzhijin was cut off. It has been like this ever since.</i> <i>Urgent growth is necessary. I don't know.</i>		<i>beaver, but only once, barber Musea Mitrofan, so for the sake of laughter, Zabelzhijin was cut off. It has been like this ever since.</i> <i>Urgent growth is necessary. I don't know.</i>
4.	138	If Zabezhkin has a high social status and is a regional guard, he can reconcile with his appearance no matter what. However, Zabeijin's social status is not good. But if you make a comparison and laugh at the same time, it's innocent. If accountant Ivan Nagemudinovich is equivalent to a barracuda, and the sent teddy bear is compared to an oak tree, then Zabezhkin, if the university registrar used to be, but it would be - um, no more shelishper, not even more kolyushka.	12	If Zabezhkin had a high social status, things would be different. If you are a neighborhood guard, or at least an agronomist, you can reconcile with appearance. However, Zabeijin's social status is not good. Even if it's bad. Yes, if you make an interesting comparison and laugh innocently at the same time, if accountant Ivan Najmudinovich is equivalent to a barracuda, and the sent bear - from the Youth League - compares Ersh, Zabezkin, it is futile, the university registrar is the front,	9	If Zabezhkin had a high social status, things would be different. If you are a neighborhood guard, or at least an agronomist, you can reconcile with appearance. However, Zabeijin's social status is not good. Even if it's bad. Yes, if you make an interesting comparison and laugh innocently at the same time, if accountant Ivan Najmudinovich is equivalent to a barracuda, and the sent bear - from the Youth League -	313	If Zabezhkin had a high social status, things would be different. If you are a neighborhood guard, or at least an agronomist, you can reconcile with appearance. However, Zabeijin's social status is not good. Even if it's bad. However, if we make an interesting comparison while laughing innocently, if accountant Ivan Nagemidovich is equivalent to a

				not a bigger package than shelispera, not even a small wooden stake.		compares Ersh, Zabezkin, it is futile, the university registrar is the front, not a bigger package than shelispera, not even a small wooden stake.		barracuda, and foster bears - from the Youth League - compare an oak tree, Zabezkin, because the university registrar is former, but will - um, without more shelisher packaging, even a small stick.
5.	139	Why was accountant Ivan Nagemudinovich's coat left behind? Where was he, the dog's nose, forgetting about this coat?	13	Why was accountant Ivan Nagemudinovich released outside of a coat, and where did he, with his dog nose, forget this coat? Didn't this despicable person push him to the side of the government? <i>Property?</i>	9	Why was accountant Ivan Nagemudinovich released outside of a coat, and where did he, with his dog nose, forget this coat? Didn't this despicable person push him to the side of the government? <i>Property?</i>	314	Why was accountant Ivan Nagemudinovich's coat left behind? Where was he, the dog's nose, forgetting about this coat? Didn't this despicable person set aside the country's assets?
6.	139	Oh my god, "Zabirijin shouted," what's wrong with you Please Treat me as a fool, treat me as a fool.	13	-Oh my god! Zabirijin shouted, "Zabirijin said. Really? Please Treat me as a fool, treat me as a fool.	10		314	Oh my god, "Zabirijin shouted," Zabirijin said. Really? Please Treat me as a fool, treat me as a fool.
7.	140	Wow, "Zabirijin suddenly thought," Where the hell have I been Kamenno Ostrovsky	14	Wow, "Zabirijin suddenly thought," Where the hell have I been Kamenno Ostrovsky carp	11	Wow, "Zabirijin suddenly thought," Where the hell have I been Kamenno	315	Wow, "Zabirijin suddenly thought," Where the hell have I

		carp The Xilin Bridge Strange, "thought Zabezkin," why did I think the Xilin Bridge was called Karpovsky? "Zabezkin said. So he turned around the Karpov River.		The Xilin Bridge Strange, "thought Zabezhkin," why is the Xilin Bridge, I thought it was called the Karpovsky Bridge I'm leaving, "Zabirijin said. I turned around on the carp.		Ostrovsky carp The Xilin Bridge Strange, "thought Zabelzhijin," why is the Xilin Bridge? I thought it was called Karpovsky Turn it off, "he thought. I turned around on the carp.		been Kamenno Ostrovsky carp The Xilin Bridge Strange, "thought Zabelzhijin," why is the Xilin Bridge? I thought it was called Karpovsky Turn it off, "he thought. I turned around on the carp.
8.	140	Apartment refers to Support in daily life.	15	The apartment is a farm, Support in daily life. Full cup Support	12	Apartment refers to Support in daily life. Full cup support.	315	Apartment refers to Support in daily life. Full cup support.
9.	141	ha-ha. Oh my god, this is ridiculous. A woman's face doesn't have to worry. Don't interfere, mosquitoes are in your nose, you need a man.	15	ha-ha. Oh my god, this is ridiculous. You son of a bitch, I would be surprised. If I said those words, I wouldn't fall on my lap. I would be surprised. Please. There are goats. Goat, you take me off! You are a bad thing! You're such a laughing stock! A woman's face doesn't have to worry. Don't interfere, mosquitoes are in your nose, you need a man.	12	ha-ha. Oh my god, this is ridiculous. You son of a bitch, I would be surprised. If I said those words, I wouldn't fall on my lap. I would be surprised. Please. There are goats. Goat, you take me off! You are a bad thing! You're such a laughing stock! A woman's face doesn't have to worry. Don't interfere, mosquitoes are in your nose, you need a man.	316	ha-ha. Oh my god, this is ridiculous. You son of a bitch, I would be surprised. If I said those words, I wouldn't fall on my lap. I would be surprised. Please. There are goats. Goat, damn it, strip me naked! You are a bad thing! You're such a laughing stock! A woman's face doesn't have to worry. Don't interfere, mosquitoes are

								in your nose, you need a man.
10.	141	Zhabeirijin looked at the advertisement again, straightened his chest and walked into the yard.	15	Zhabeirijin read the advertisement again, lifted his chest up a mountain, and walked into the yard with great enthusiasm.	13	Zhabeirijin read the advertisement again, lifted his chest up a mountain, and walked into the yard with great enthusiasm.	316	Zhabeirijin read the advertisement again, lifted his chest up a mountain, and walked into the yard with great enthusiasm.
11.	141	A goat is standing in a garbage pit. She has no horns, her breasts are hanging on the ground. She foolishly looked at the grass, but didn't eat it.	15	A goat is standing in a garbage pit. She has no horns, her breasts are hanging on the ground. She foolishly looked at the grass, but didn't eat it.	13	A goat is standing in a garbage pit. She has no horns, her breasts are hanging on the ground. She foolishly looked at the grass, but didn't eat it.	316	A goat is standing in a garbage pit. She has no horns, her breasts are hanging on the ground. She foolishly looked at the grass, but didn't eat it.
12.	141	The girl spat fiercely on the knife, spat, plunged the knife into the ground, and then squatted down on her own, hoarsely speaking.	16	The girl angrily spat on the knife, spat, stuck the knife on the ground, crouched on the ground, hoarse and hoarse.	13	The girl angrily spat on the knife, spat, stuck the knife on the ground, crouched on the ground, hoarse and hoarse.	316	The girl angrily spat on the knife, spat, stuck the knife on the ground, crouched on the ground, hoarse and hoarse.
13.	142	Don't be shy. Third floor Agronomist Panpshkin.	16	Don't be shy. Third floor Agronomist Panpshkin. Every dog knows	14	Don't be shy. Third floor Agronomist Panpshkin. Every dog knows	317	Don't be shy. Third floor Agronomist Panpshkin. Every dog knows
14.	142	I don't know. She's a fool. You don't know, so don't say it.	17	I don't know. She's a fool. You don't know, so don't say it. Do	15	I don't know. She's a fool. You don't know, so don't	317	I don't know. She's a fool. You don't know, so

		Whose chicken is it?		not distort the facts. Whose chicken is it?		say it. Do not distort the facts. Whose chicken is it?		don't say it. Do not distort the facts. Whose chicken is it?
15.	142	This is an announcement. You can't use a stick. You'd better tell me, maybe the Indian rooster isn't her anymore?	17	There is an announcement here. You can't use a stick "Yuan Chonghuan said, 'Forty.'. Hand over "She is foolish. You'd better tell me, maybe the Indian rooster isn't her anymore?	15	There is an announcement here. You can't use a stick "Yuan Chonghuan said, 'Forty.'. Hand over "She is foolish. You'd better tell me, maybe the Indian rooster isn't her anymore?		There is an announcement here. You can't use a stick "Yuan Chonghuan said, 'Forty.'. Hand over "She is foolish. You'd better tell me, maybe the Indian rooster isn't her anymore?
16.	143	The room is already rented out, "someone said in a soft low voice, trying to close the door. He closed the door with his hand.	18	The room is already rented out, "someone said in a soft low voice, trying to close the door. The person at the door held her tightly with their hands.	16	The room is already rented out, "someone said in a soft low voice, trying to close the door. The person at the door held her tightly with their hands.	318	The room is already rented out, "someone said in a soft low voice, trying to close the door. The person at the door held her tightly with their hands.
17.	143	Okay, "sighed Domna Pavlovna," then let it go There is a room, don't be angry. Pavlovna's house was led by Zabezkin.	18	Okay, "sighed Domna Pavlovna," then let it go I have another room. Don't be angry, just. Next to the kitchen. Domna Pavlovna let out another sad sigh here and left with Zabezkin.	16-17	Okay, "sighed Domna Pavlovna," then let it go I have another room. Don't be angry, just. Next to the kitchen. Domna Pavlovna let out another sad sigh here and	319	Okay, "sighed Domna Pavlovna," then let it go I have another room. Don't be angry, just. Next to the kitchen. Domna Pavlovna let out another sad sigh here and

						left with Zabezkin.		left with Zabezkin.
18.	144	I was late for a good room, dad. Through. The military telegraph operator surrendered.	18	We were late for a good room, Dad. This is a great room. The military telegraph operator surrendered.	17	We were late for a good room, Dad. This is a great room. The military telegraph operator surrendered.	319	We were late for a good room, Dad. This is a great room. The military telegraph operator surrendered.
19.	144	Yes, two pillows, one pink and one blue with stripes, were taken upstairs.	19	<i>and</i> Yes, two pillows, one pink, one red, and the other blue striped, were brought upstairs.	18	<i>and</i> Yes, two pillows, one pink, one red, and the other blue striped, were brought upstairs.	319	<i>and</i> Yes, two pillows, one pink, one red, and the other blue striped, were brought upstairs.
20.	144	The agricultural scientist closed his eyes.	19	The agronomist personally squinted the eyes of his scientist and instructed the children to leave the carriage so that they could see.	18	The agronomist personally squinted the eyes of his scientist and instructed the children to leave the carriage so that they could see.	320	The agronomist personally squinted the eyes of his scientist and instructed the children to leave the carriage so that they could see.
21.	144	An agronomist went downstairs.	19	The agronomist believes it is necessary to go downstairs.	18	The agronomist believes it is necessary to go downstairs.	320	The agronomist believes it is necessary to go downstairs.
22.	145		20	<i>Color! Zabeijin said happily. The color may not be like this. This is one color, one, two, one</i>	19	<i>Color! Zabeijin said happily. The color may not be like this. This is one color, one, two, one</i>	320	<i>Color! Zabeijin said happily. The color may not be like this. This is one color, one, two, one</i>

23.	145	The farmer tapped the insole with his fingers, threw the boots up, and even threw them to the ground - they fell down like wood.	20	The farmer tapped the insole with his fingers, tried with his teeth, threw the boots up, and even threw them to the ground - they fell down like wood.	19	The farmer tapped the insole with his fingers, tried with his teeth, threw the boots up, and even threw them to the ground - they fell down like wood.	320-321	The farmer tapped the insole with his fingers, tried with his teeth, threw the boots up, and even threw them to the ground - they fell down like wood.
24.	145	there Throw it, throw it on the ground.	20	there Throw them on the ground, throw them on the ground. I answered.	19	there Throw them on the ground, throw them on the ground. I answered.	321	there Throw it on the ground, throw it on the ground. I answered.
25.	146	This is impolite. You can now fully answer. Okay, "Zabezhkin replied as he looked at the telegraph operator. Take my pair.	21	This is impolite. <i>Let him answer, "the mistress said to the agronomist. He was driving, he answered. Everyone will start pushing a handcart on their boots. Boots won't get dirty.</i> —Yes, yes, the farmer said to <i>Zabirijin</i> , You can answer completely now. Okay, "Zabezhkin replied sadly, looking at the telegraph operator	20	This is impolite. <i>Let him answer, "the mistress said to the agronomist. He was driving, he answered. Everyone will start pushing a handcart on their boots. Boots won't get dirty.</i> —Yes, yes, the farmer said to <i>Zabirijin</i> , You can answer completely now.	321	This is impolite. <i>Let him answer, "the mistress said to the agronomist. He was driving, he answered. Everyone will start pushing a handcart on their boots. Boots won't get dirty.</i> —Yes, yes, the farmer said to <i>Zabirijin</i> , You can answer completely now.

				with great interest," take my couple away.		Okay, "Zabezhkin replied sadly, looking at the telegraph operator with great interest," take my couple away.		Okay, "Zabezhkin replied sadly, looking at the telegraph operator with great interest," take my couple away.
26.	146	The telegraph operator lay in bed, playing guitar and singing with shameless bass. Domna Pavlovna smiled.	22	The telegraph operator lay in bed, playing guitar and singing with shameless bass. There's nothing funny in the song, but Domna Pavlovna laughed.	21	The telegraph operator lay in bed, playing guitar and singing with shameless bass. There's nothing funny in the song, but Domna Pavlovna laughed.	322	The telegraph operator lay in bed, playing guitar and singing with shameless bass. There's nothing funny in the song, but Domna Pavlovna laughed.
27.	146	He spent the whole day in unusual sadness.	22	Zabeiin spent the whole day in sorrow. Extraordinary.	21	Zabeiin spent the whole day in unusual sadness.	322	Zabeiin spent the whole day in unusual sadness.
28.	147	Here, Martha, "Zaberijin said to the goat," eat, fool. What are you looking at? Sadness? This is sad, Martha. How sad this is. Excuse me, telegraph operator. Take it away, Martha. If you don't take it away, there's no doubt that love will take root.	22	Here, Martha, "Zaberijin said to the goat," eat, fool. What are you looking at? Sadness? This is sad, Martha. How sad this is. Excuse me, telegraph operator. Take it away, Martha. need. If you don't take it away, there's no doubt that love will take root.	22	Here, Martha, "Zaberijin said to the goat," eat, fool. What are you looking at? Sadness? This is sad, Martha. How sad this is. Excuse me, telegraph operator. Take it away, Martha. need. If you don't take it away, there's no doubt that love will take root.	20	Here, Martha, "Zaberijin said to the goat," eat, fool. What are you looking at? Sadness? This is sad, Martha. How sad this is. Excuse me, telegraph operator. Take it away, Martha. need. If you don't take it away, there's no doubt that love will take root.

29.	147	<p>Why is he in the barn? Hmm? Okay, I'm going to give it a try, Martha. Maybe there will be results.</p> <p><i>Zabeiin walked up to the telegraph operator.</i></p> <p>Sorry, "the telegraph operator said," I have to leave soon.</p>	22-23	<p>Why did he enter David's barn? The goat stared sluggishly at the errand runner.</p> <p><i>Hmm?</i> Okay, I'm going to give it a try, Martha. Maybe this will happen. Starting from the telegraph. The telegraph operator is the main comma. If it weren't for him, I would have, Marshka, brought home Pavlovna coffee to drink yesterday I'm going to</p> <p><i>Zabeiin walked up to the telegraph operator. Zabeikin has returned home. He walked for a long time in his narrow room, swaying strange things under his nose, then took out his boots from the drawer, shook his head sadly, and wrapped a pair of them in paper. He went to the telegraph office.</i></p> <p><i>Zabeiin did not immediately enter the room. He stood at</i></p>	22-23	<p>Why did he enter David's barn?</p> <p><i>The goat stared sluggishly at the errand runner.</i></p> <p><i>Hmm?</i> Okay, I'm going to give it a try, Martha. Maybe this will happen. Starting from the telegraph. The telegraph operator is the main comma. If it weren't for him, I would have, Marshka, brought home Pavlovna coffee to drink yesterday I'm going to</p> <p><i>Zabeiin walked up to the telegraph operator. Zabeikin has returned home. He walked for a long time in his narrow room, swaying strange things under his nose, then took out his boots from the drawer, shook</i></p>	322-323	<p>Why did he enter David's barn?</p> <p><i>The goat stared sluggishly at the errand runner.</i></p> <p><i>Hmm?</i> Okay, I'm going to give it a try, Martha. Maybe there will be results. Starting from the telegraph. The telegraph operator is the main comma. If it weren't for him, I would have, Marshka, brought home Pavlovna coffee to drink yesterday I'm going to</p> <p><i>So Zabeikin went to find the telegraph operator, and Zabeikin went home. He walked for a long time in his narrow room, swaying strange things under his nose, then took out his</i></p>
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			<p><i>Ivan Kirilovich's door, listening. The telegraph operator squeaked and ran around the room, moving chairs.</i></p> <p><i>The boots were wiped clean, and Zaberijin thought for a moment before knocking on the door.</i></p> <p><i>The telegraph operator is wiping his boots. He breathed on them, carefully wrapped around the woolen cloth, and placed one leg or the other on the chair.</i></p> <p>Sorry, "the telegraph operator said," I have to leave soon.</p>	<p><i>his head sadly, and wrapped a pair of them in paper. He went to the telegraph office.</i></p> <p><i>Zabeijin did not immediately enter the room. He stood at Ivan Kirilovich's door, listening. The telegraph operator squeaked and ran around the room, moving chairs.</i></p> <p><i>The boots were wiped clean, and Zaberijin thought for a moment before knocking on the door.</i></p> <p><i>The telegraph operator is wiping his boots. He breathed on them, carefully wrapped around the woolen cloth, and placed one leg or the other on the chair.</i></p>	<p><i>boots from the drawer, shook his head sadly, and wrapped a pair of them in paper. He went to the telegraph office.</i></p> <p><i>Zabeijin did not immediately enter the room. He stood at Ivan Kirilovich's door, listening. The telegraph operator squeaked and ran around the room, moving chairs.</i></p> <p><i>The boots were wiped clean, and Zaberijin thought for a moment before knocking on the door.</i></p> <p><i>The telegraph operator is wiping his boots. He breathed on them, carefully wrapped around the woolen cloth, and placed one leg or the other on the</i></p>
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						Sorry, "the telegraph operator said," I have to leave soon.		<i>chair.</i> Sorry, "the telegraph operator said," I have to leave soon.
30.	148	Dear neighbor, I just received the email the next day.	23	There, dear neighbor, the email for the next day has just arrived... A distant country	24	There, dear neighbor, the email for the next day has just arrived... A distant country	323	There, dear neighbor, the email for the next day has just arrived... A distant country
31.	148	Dad, young man, hit me. Strike it, belittle it! Pain, pain, pain. The telegraph operator was even more afraid, thinking that Zabelzhijin was going to hit him, so he pushed him away.	24	Dad, dear comrade, hit me. Destroy it! Pain, pain, pain. The telegraph operator was even more afraid, thinking that Zabelzhijin was going to hit him, so he pushed him away. The telegraph operator thought that Zabirikin would start hitting him now, so he waved his fists and hit Zabirikin.	24	Dad, dear comrade, hit me. Destroy it! Pain, pain, pain. The telegraph operator was even more afraid, thinking that Zabelzhijin was going to hit him, so he pushed him away. The telegraph operator thought that Zabirikin would start hitting him now, so he waved his fists and hit Zabirikin.	324	Dad, dear comrade, hit me. Destroy it! Pain, pain, pain. The telegraph operator was even more afraid, thinking that Zabelzhijin was going to hit him, so he pushed him away. The telegraph operator thought that Zabirikin would start hitting him now, so he waved his fists and hit Zabirikin.
32.	148	I won't die, "the telegraph operator said," if you catch a cold No, this is a strange joke,	24	<i>—What's wrong?—The telegraph operator asked.—Not good?</i> I won't die, "the telegraph	24-25	<i>—What's wrong?—The telegraph operator asked.—Not good?</i> I won't	324	<i>—What's wrong?—The telegraph operator asked.—Not good?</i> I

		young man. I have to go now. Don't delay.		operator said," if I give you a drink No, this is a strange joke, young man. I have to go now. Don't delay. I can't.		die, "the telegraph operator said," if I give you a drink No, this is a strange joke, young man. I have to go now. Don't delay. I can't.		won't die, "the telegraph operator said," if I give you a drink No, this is a strange joke, young man. I have to go now. Don't delay. I can't.
33.	149	Zhabeirijin walked into his room and sat by the window.	25	Zhabeirijin walked into his room and sat quietly by the window.	25	Zhabeirijin walked into his room and sat quietly by the window.	324	Zhabeirijin walked into his room and sat quietly by the window.
34.	149	Do I like him? Domna Pavlovna shrugged. Do I like this Saturday? He spent the whole day playing billiards, and then he became a prostitute. You're lying Yes, a passerby like him, from the outside, would take any slender leg, not mine. He won't look at me, a homeless person, this is a jerk I'm leaving, he said.	25	Do I like him? Domna Pavlovna shrugged. Do I like this Saturday? He plays billiards all day long and then interacts with prostitutes and girls I didn't see anything? He won't even turn his attention to me. You're lying. Yes, he, such a passerby, you are a man, judging from your appearance, you have any slender legs, not mine. He won't look at me, a homeless person, this is a jerk I'm leaving, he said. You're a fool.	26	Do I like him? Domna Pavlovna shrugged. Do I like this Saturday? He plays billiards all day long and then interacts with prostitutes and girls I didn't see anything? He won't even turn his attention to me. You're lying. Yes, he, such a passerby, you are a man, judging from your appearance, you have any slender legs, not mine. He won't look at me, a homeless person, this is a jerk I'm leaving, he said. You're a fool.	325	Do I like him? Domna Pavlovna shrugged. Do I like this Saturday? He plays billiards all day long and then interacts with prostitutes and girls I didn't see anything? He won't even turn his attention to me. You're lying. Yes, he, such a passerby, you are a man, judging from your appearance, you have any slender legs, not mine. He won't look at me, a homeless person, this is a jerk I'm leaving,

								he said. You're a fool.
35.	150	-You should invite him to the table.	26	I thought he went to Ivan Kirilich's house. You should invite him to the table.	27	I thought he went to Ivan Kirilich's house. You should invite him to the table.	326	I thought he went to Ivan Kirilich's house. You should invite him to the table.
36.	150	I said I like those eyes. This is what I want to see, MLEU and MLEU. Respected eyes.	26	I once said: I love these beautiful eyes, I even cry like that, I cry like that, I cry like that, I cry like that. Respected eyes.	27	I once said: I love these beautiful eyes, I even cry like that, I cry like that, I cry like that, I cry like that. Respected eyes.	326	I once said: I love these beautiful eyes, I even cry like that, I cry like that, I cry like that, I cry like that. Respected eyes.
37.	150	As for me, "Zabelzhijin interrupted him," Domna Pavlovna, I love you completely.	27	I love you too, "Zabelzhijin interrupted him," I completely love Domna Pavlovna Zhabeirijin shouted.	28	I love you too, "Zabelzhijin interrupted him," Domna Pavlovna, I love you completely. Zhabeirijin shouted.	326	I love you too, "Zabelzhijin interrupted him," Domna Pavlovna, I love you completely. Zhabeirijin shouted.
38.	151	here Domna Pavlovna, I thought it was all my own fault. In service, there is even no patience This feeling I'm late, Domna Pavlovna, sitting in a book drawing, Ivan Nademudinovich counted.	27	here Domna Pavlovna, I thought it was all my own fault. I'm impatient, I'm going home This is a feeling. <i>Pavlovna's house stood solemnly in the center of the room.</i>	28-29	here Domna Pavlovna, I thought it was all my own fault. I'm impatient, I'm going home This is a feeling. <i>Pavlovna's house stood solemnly in the center of the room.</i>	327	here Domna Pavlovna, I thought it was all my own fault. I'm impatient, I'm going home This is a feeling. <i>Pavlovna's house stood solemnly in the center of the room.</i>

				<p><i>She ran around and said:</i></p> <p>—Yes, Domna Pavlovna, it feels I'm late for work, Domna Pavlovna,—He noticed all kinds of differences, and when he came, Ivan Nademudinovich looked at me so sternly. I sit down and can't work. I was sitting on a book drawing, and Ivan Nademudinovich counted it.</p>		<p><i>She ran around and said:</i></p> <p>—Yes, Domna Pavlovna, it feels I'm late for work, Domna Pavlovna,—He noticed all kinds of differences, and when he came, Ivan Nademudinovich looked at me so sternly. I sit down and can't work. I was sitting on a book drawing, and Ivan Nademudinovich counted it.</p>		<p><i>She ran around and said:</i></p> <p>—Yes, Domna Pavlovna, it feels I'm late for work, Domna Pavlovna,— He noticed all kinds of differences, and when he came, Ivan Nademudinovich looked at me so sternly. I sit down and can't work. I was sitting on a book drawing, and Ivan Nademudinovich counted it.</p>
39.	152	<p>At least our Masha - stupid, stupid. Domna Pavlovna is an eagle, the king of nature. People can hit the goat that fights, or they can hit the goat that is clean before the law and has no responsibility.</p> <p>Pavlovna's house.</p>	28	<p>At least our Masha - stupid, stupid. Domna Pavlovna is an eagle, the king of nature. A person can hit a goat and even bear any responsibility before the law. It is clean, like glass.</p> <p>Pavlovna's house.</p> <p><i>A goat can harm a person. It's</i></p>	30	<p>At least our Masha - stupid, stupid. Domna Pavlovna is an eagle, the king of nature. A person can hit a goat and even bear any responsibility before the law. It is clean, like glass.</p> <p>Pavlovna's house.</p>	328	<p>At least our Masha - stupid, stupid. Domna Pavlovna is an eagle, the king of nature. A person can hit a goat and even bear any responsibility before the law. It is clean, like glass.</p> <p>Pavlovna's house.</p>

		<i>A goat can harm a person. It's simple.</i>		<i>simple. What goat, "she said. Another goat may bite people.</i>		<i>A goat can harm a person. It's simple. What goat, "she said. Another goat may bite people.</i>		<i>A goat can harm a person. It's simple. What goat, "she said. Another goat may bite people.</i>
40.	152	If so, Domna Pavlovna, the animals will declare a revolution. For example, goats and cows are milked. Start milking	29	If so, Domna Pavlovna, the animals will declare a revolution. For example, goats and cows are milked. Hmm? This is possible, isn't it? Start milking	31	If so, Domna Pavlovna, the animals will declare a revolution. For example, goats and cows are milked. Hmm? This is possible, isn't it? Start milking	329	If so, Domna Pavlovna, the animals will declare a revolution. For example, goats and cows are milked. Hmm? This is possible, isn't it? Start milking
41.	153	It's simple, "Domna Pavlovna said," she's not interested in social significance.	29	It's simple, "Domna Pavlovna said," she's not interested in social significance.	31	It's simple, "Domna Pavlovna said," she's not interested in social significance.	329	It's simple, "Domna Pavlovna said," she's not interested in social significance.
42.	154	-Domna Pavlovna ordered to leave the apartment at 4 o'clock, otherwise the court and investigation...	30	Domna Pavlovna has ordered to leave the apartment at 4:24, otherwise she will face trial and investigation	32	Domna Pavlovna has ordered to leave the apartment at 4:24, otherwise she will face trial and investigation	330	Domna Pavlovna has ordered to leave the apartment at 4:24, otherwise she will face trial and investigation
43.	154	I turned that bastard over, I don't know what he was	31	I don't know who he is, he thought. I see all their cowards.	33	I don't know who he is, he thought. I see all their	330	I don't know who he is, he thought. I see all their

		thinking. Bastard.		Bastard! <i>Sorry, "the telegraph operator said to Zabelzhijin," please sit on the chair.</i>		cowards. Bastard! <i>Sorry, "the telegraph operator said to Zabelzhijin," please sit on the chair.</i>		cowards. Bastard! <i>Sorry, "the telegraph operator said to Zabelzhijin," please sit on the chair.</i>
44.			31	<i>Telegrapher Ivan Kirilich checked the mattress, glanced under it unnecessarily, blinked at Zabelzhijin with his eyes, and left.</i>	33	<i>Telegrapher Ivan Kirilich checked the mattress, glanced under it unnecessarily, blinked at Zabelzhijin with his eyes, and left.</i>	330	<i>Telegrapher Ivan Kirilich checked the mattress, glanced under it unnecessarily, blinked at Zabelzhijin with his eyes, and left.</i>
45.	154	Zhabeirijin smiled and said: Okay, you know The agronomist looked at him for a long time. then. There is a pair of boots on the car.	31	Zabeijin chuckled softly and said: Okay, you know Take a walk The agronomist looked at him for a long time. then. On a blue pillow, a boot is placed on a handcart.	33-34	Zabeijin chuckled softly and said: Okay, you know Take a walk The agronomist looked at him for a long time. then. On a blue pillow, a boot is placed on a handcart.	331	Zabeijin chuckled softly and said: Okay, you know Take a walk The agronomist looked at him for a long time. then. On a blue pillow, a boot is placed on a handcart.

46.	154	Zhabeirijin obtained an unemployment certificate, but did not find a job.	31	Zhabeirijin obtained an unemployment certificate and registered at the unemployment exchange, but did not find a job.	34	Zhabeirijin obtained an unemployment certificate and registered at the unemployment exchange, but did not find a job.	331	Zhabeirijin obtained an unemployment certificate and registered at the unemployment exchange, but did not find a job.
47.	155	Zabezhkin said:	32	Zabeijin backed down and said:	34	Zabeijin backed down and said:	331	Zabeijin backed down and said:
48.	155	On Sunday, Ma Yun came. They let him have lunch in the kitchen. He was stunned, shook his head, and silently ate.	32	On Sunday, Ma Yun came. They let him have lunch in the kitchen. He felt embarrassed, placed his dirty feet under the chair, shook his head, and silently ate.	35	On Sunday, Ma Yun came. They let him have lunch in the kitchen. He felt embarrassed, placed his dirty feet under the chair, shook his head, and silently ate.	331	On Sunday, Ma Yun came. They let him have lunch in the kitchen. He felt embarrassed, placed his dirty feet under the chair, shook his head, and silently ate.
49.	155	— <i>Ivan Kirilich Top</i> ” Zabezhkin said.	32	— <i>Ivan Kirilich, I can't help but,</i> ” Zabezhkin said.	35	— <i>Ivan Kirilich, I can't help but,</i> ” Zabezhkin said.	331	— <i>Ivan Kirilich, I can't help but,</i> ” Zabezhkin said.

“Wisdom”

Text 1: Spotlight. 1924. № 15 (37).

Text 2: What the nightingale sang about. M.; L.: Gosizdat, 1927.

Text 3: Collected Works. In 6 vol. T. 4. L.; M.: Priboy, 1930.

Text 4: Selected Tales. L.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2	Page	Text 3	Page	Text 4
1	11	Ivan Alexeyevich Zotov lived alone and in seclusion for 11 consecutive years.	141	Ivan Alexeyevich Zotov lived alone and in seclusion for 11 consecutive years.	67	Ivan Alexeyevich Zotov lived alone and in seclusion for 11 consecutive years.	295	Not long before the revolution, Ivan Alexeyevich Zotov lived in a secluded place with my relative Ivan Alexeyevich Zoshenko for eleven consecutive years.

“People”

Text 1: Zoshchenko M. Fun life. Л., 1924.

Text 2: What the nightingale sang about. М.; Л.: Gosizdat, 1927.

Text 3: Collected Works. In 6 vol. Т. 4. М.; Л.: Priboy, 1929.

Text 4: Selected Tales. Л.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2	Page	Text 3	Page	Text 4
1.	143	<i>If such a writer could add social motives or certain social concepts to his novels, then</i> Such authors have both fame and reputation.	155	<i>If such a writer could add social motives or certain social concepts to his novels, then</i> Such authors have both fame and reputation.	81	<i>If such a writer could add social motives or certain social concepts to his novels, then</i> Such authors have both fame and reputation.	73	<i>If such a writer could add social motives or certain social concepts to his novels, then</i> Such authors have both fame and reputation.
2.	145	There are also some sporadic characters in the story, such as Katerina Korenkorova, Pepeliuka's aunt and station guard, as well as the labor hero Yelemei ć - a character discussed in advance - who	158	There are also some sporadic characters in the story, such as Katerina Korenkorova, Pepeliuka's aunt and station guard, as well as the labor hero Yelemei ć - a character discussed in advance - who	85	There are also some sporadic characters in the story, such as Katerina Korenkorova, Pepeliuka's aunt and station guard, and the hero of Yelemei ć - the characters discussed beforehand - who do not have	75	There are also some sporadic characters in the story, such as Katerina Korenkorova, Pepeliuka's aunt and station guard, as well as the labor hero Yelemei ć - a character

		have many honors.		have many honors.		much honor.		discussed in advance - who have many honors. It's meaningless because its role is insignificant.
3.	148	At that time, distant relatives living in the city believed that they had been insulted and cut off all ties with him.	160	At that time, distant relatives living in the city believed that they had been insulted and cut off all ties with him.	88	At that time, distant relatives living in the city believed that they had been insulted and cut off all ties with him,	78	At that time, distant relatives living in this city believed that they had been insulted and cut off all ties with him, discovering that such behavior was harmful and dangerous to aristocratic life.
4.							79	<i>This trip took place in September 1910.</i>
5.	152	He stood for a long time without covering his head. The gentle spring breeze moved his slightly gray hair. Thinking of their wanderings, their new lives, and the ideas that have already been realized, the	165	He stood for a long time without covering his head. The gentle spring breeze moved his slightly gray hair. Thinking of their wanderings, their new lives, and the ideas that have already been	94	He stood for a long time without covering his head. The gentle spring breeze moved his slightly gray hair. Thinking of their wanderings, their new lives, and the ideas that have already been realized, the white	82	He stood for a long time without covering his head. The gentle spring breeze moved his slightly gray hair. Thinking of his wandering, thinking of a new life, thinking of ideas

		white footed animal stood motionless, breathing fresh air all over its body.		realized, the white footed animal stood motionless, breathing fresh air all over its body.		footed animal stood motionless, breathing fresh air all over its body.		that have already been realized, Bai Ti stood motionless in front of him, breathing fresh air all over his body.
6.	155	After taking a shower in the morning, it was pink, fresh, and twenty years younger.	169	After taking a shower in the morning, it was pink, fresh, and twenty years younger.	100	After taking a shower in the morning, it was pink, fresh, and twenty years younger.	86	After taking a shower in the morning, it was pink, fresh, and twenty years younger. Ten.
7.	158	When they learned that Ivan Ivanovich knew nothing and had no professional experience, they became angry and said they couldn't disturb busy people unnecessarily.	171	When they learned that Ivan Ivanovich knew nothing and had no professional experience, they became angry and said they couldn't disturb busy people unnecessarily.	103	When they learned that Ivan Ivanovich knew nothing and had no professional experience, they became angry and said they couldn't disturb busy people unnecessarily.	88	When they learned that Ivan Ivanovich knew nothing and had no professional experience, they were very angry and said they couldn't disturb busy people unnecessarily. They had no idea how to adapt to him.
8.	158	He hopes to find a decent job, but it is impossible because it has been proven that he knows	172	He hopes to find a decent job, but it is impossible because it has been proven that he	104	He hopes to find a decent job, but it is impossible because it has been proven that he knows	89	He hopes to find a decent job, but it's impossible because it turns out he

		nothing and has never thought about it.		knows nothing and has never thought about it.		nothing and has never thought about it.		knows nothing and can't do anything, He never thought about it. It has been proven that he received a foolish and foolish education designed for the wealthy and secure lives of landlords and landlords. When he has nothing, he bears fruit.
9.	160	Once, Ivan Ivanovich fell into foolish despair, blaming people in his heart and demanding immediate work and help, exposing his achievements to the country. When he left, he felt some extreme humiliation and cruelty.	174	Once, Ivan Ivanovich fell into foolish despair, blaming people in his heart and demanding immediate work and help, exposing his achievements to the country. When he left, he felt some extreme humiliation and cruelty.	107	Once, Ivan Ivanovich fell into foolish despair, blaming people in his heart and demanding immediate work and help, exposing his achievements to the country. When he left, he felt some extreme humiliation and cruelty.	91	Once, Ivan Ivanovich fell into foolish despair, blaming people in his heart and demanding immediate work and help, exposing his achievements to the country. When he left, he felt some extreme humiliation and cruelty. And told a story about Ilkova's fur coat, which

								he gave to an exiled female student.
10.	161	Ivan Ivanovich left home in the morning and returned at noon completely shocked and radiant. He found a service.	175	Ivan Ivanovich left home in the morning and returned at noon completely shocked and radiant. He found a service.	108	Ivan Ivanovich left home in the morning and returned at noon completely shocked and radiant. He found a service.	92	Ivan Ivanovich left home in the morning and returned at noon completely shocked and radiant. He found a service. He has been searching for some foolish, clever writing, but it turns out there are other things as well.
11.	161	He immediately developed a complete philosophical system for them about the necessity of adaptation. Like all living beings, like all wild beasts, they change their skin over time.	176	He immediately developed a complete philosophical system for them about the necessity of adaptation. Like all living beings, like all wild beasts, they change their skin over time.	109	He immediately developed a complete philosophical system for them about the necessity of adaptation. Like all living beings, like all wild beasts, they change their skin over time.	92	He immediately developed a complete philosophical system for them about the necessity of adaptation. Like all living beings, like all wild beasts, they change their skin over time. Why would he do some foolish intellectual work! This is

								a wonderful profession that will give him new joy in life. Someone needs some Spanish, some exhausted brain, and so on.
12.	163	But now he feels angry, knowing the cost of life, even realizing that everything he once thought of as his ideals - pity, generosity, morality - is not worth a penny or a rotten egg.	178	But now he feels angry, knowing the cost of life, even realizing that everything he once thought of as his ideals - pity, generosity, morality - is not worth a penny or a rotten egg.	112	But now he feels angry, knowing the cost of life, even realizing that everything he once thought of as his ideals - pity, generosity, morality - is not worth a penny or a rotten egg.	95	But now he feels angry, knowing the cost of life, and even realizing that everything he once thought of as his ideals - pity, generosity, morality - is not worth a penny or a rotten egg. All these poor little things deserve a sentimental fake era.
13.	168	But I don't know. He only knew that his few theories about existence were not suitable for his life at all. Whether it was adaptation,	184	But I don't know. He only knew that his few theories about existence were not suitable for his life at all. Whether it was adaptation,	119-120	But I don't know. He only knew that his few theories about existence were not suitable for his life at all. Whether it was adaptation,	100	But I don't know. He only knew that his few theories about existence were not suitable for his life at all. Whether it was

		intense struggle for life, cruelty, or even the possibility of work, they could not exempt him from inevitable death.		intense struggle for life, cruelty, or even the possibility of work, they could not exempt him from inevitable death.		intense struggle for life, cruelty, or even the possibility of work, they could not exempt him from inevitable death.		adaptation, intense struggle for life, cruelty, or even the possibility of work, they could not exempt him from inevitable death. <i>My wife has left. She had to leave. He is a person from the past world. He is not suitable for combat. The woman followed the winner, and now everything is clear, there is nothing that can save him from inevitable death.</i>
14.	179	At least one day, Ivan Ivanovich suddenly came up with a plan, according to which he should die.	186	At least one day, Ivan Ivanovich suddenly came up with a plan, according to which he should die.	123	At least one day, Ivan Ivanovich suddenly came up with a plan, according to which he should die.	102	At least one day, Ivan Ivanovich suddenly came up with a plan, according to which he should die without resorting to violence against himself.

15.		Even British writer Jack London would die. There are very contradictory rumors about this.	188	Even British writer Jack London would die. There are very contradictory rumors about this.	125	Even British writer Jack London would die. There are very contradictory rumors about this.	104	Even British writer Jack London would die. Especially the rumors about this point are very contradictory.
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“What the nightingale sang about”

Text 1: Kovsh. Literary and Artistic Almanac. Book 2. M.; L.: 1925.

Text 2: What the nightingale sang about. M.; L.: Gosizdat, 1927.

Text 3: Collected Works. In 6 vol. T. 4. L.; M: Priboy, 1930.

Text 4: Selected Tales. L.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2	Page	Text 3	Page	Text 4
1.	134	However, he said that there are significant errors in this regard within the academic and party circles.	87	However, he said that there are significant errors in this regard within the academic and party circles.	160	However, he said that there are significant errors in this regard within the academic and party circles.	129	However, he insists that this is a serious mistake in both the academic and party social circles.
2.	134	For these lines about love, the author has anticipated a series of brutal rebuttals from scientists.	87	For these lines about love, the author has anticipated a series of brutal rebuttals from scientists. public figure.	160	For these lines about love, the author has anticipated a series of brutal rebuttals from scientists. public figure.	129	For these lines about love, the author has anticipated a series of brutal rebuttals from scientists. public figure.
3.	134	The author only wants to share a small love story with the readers.	88	The author only wants to share a small love story with the readers.	161	The author just wants to tell readers a little love story	129	The author just wants to tell readers a little love story
4.	135	Someone said, a little thing in the two ruble yearbook?	90	Once again, they will say, is the little thing in the two ruble yearbook?	161-162	Once again, they will say, is the little thing in the two ruble yearbook?	129	Once again, they will say, is the little thing in the two ruble yearbook?

5.	136	The author doesn't really praise people. It's time for citizens to give up their meaningless pride! The submitter believes that if squid are fully adapted to wet mold, why don't people wearing raw underwear adapt.	90	The author doesn't really praise people. It's time for citizens to give up their meaningless pride! The submitter believes that if squid are fully adapted to wet mold, why don't people wearing raw underwear adapt.	165	The author doesn't really praise people. It's time for citizens to give up their meaningless pride! The submitter believes that if squid are fully adapted to wet mold, why don't people wearing raw underwear adapt.		<i>The author doesn't really praise people. It's time for citizens to give up their meaningless pride! The submitter believes that if squid are fully adapted to wet mold, why don't people wearing raw underwear adapt.</i>
6.	142	Like everyone else, he believes he has the right to live for at least a period of time, despite harsh and impatient criticism.	99	Like everyone else, he believes he has the right to live for at least a period of time, despite harsh and impatient criticism.	177	Like everyone else, he believes he has the right to live for at least a period of time, despite harsh and impatient criticism.		<i>Like everyone else, he believes he has the right to live for at least a period of time, despite harsh and impatient criticism.</i>
7.							140	<i>Or, as the doctor said, earrings.</i>
8.	143	In his time, he suffered immense pain, but now that he is over thirty years old, his wise life experience	101	In his time, he suffered immense pain, but now that he is over thirty years old, his wise life experience	179	In his time, he suffered immense pain, but now that he is over thirty years old, his wise life experience	141	In his time, he suffered immense pain, but now that he is over thirty years old, his wise life experience
9.	146	<i>You can also take the tram.</i>	106	<i>You can also take the tram.</i>	186	<i>You can also take the tram.</i>		<i>You can also take the tram.</i>

“Scary Night”

Text 1: Kovsh. Literary and Artistic Almanac. Book 1. L.: 1925.

Text 2: What the nightingale sang about. M.; L.: Gosizdat, 1927.

Text 3: Collected Works. In 6 vol. T. 4. M.; L.: Priboy, 1930.

Text 4: Selected Tales. L.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2	Page	Text 3	Page	Text 4
1.	132	He wears novels from France and the United States, while he does not master literature from Russia and the country.	63	He wears novels from France and the United States, while he does not master literature from Russia and the country.	132	He wears novels from France and the United States, while he does not master literature from Russia and the country.	108	He wears French and American romance novels, while Russia and modern Russian literature are not in his hands.
2.	132	There is a great fantasy.	63	There is a great fantasy.	133	There is a great fantasy.	108	There is a great, great fantasy.

3.	132	<p>Try putting it in literature. Try to send our engineer Boris Petrovich to the moon. They're laughing. They're insulting. Eva, they will say, a dog</p> <p>When you write, you are fully aware of your own despair. No comfort.</p>	64	<p>Try it here and put it in literature. Try to send our engineer Boris Petrovich to the moon. They're laughing. They're insulting. Eva, they will say, a dog!</p> <p>When you write, you are fully aware of your own despair. No comfort.</p>	133	<p>Try it here and put it in literature. Try to send our engineer Boris Petrovich to the moon. They're laughing. They're insulting. Eva, they will say, a dog!</p> <p>When you write, you are fully aware of your own despair. No comfort.</p>	109	<p>Try putting it in literature. Try, for example, to send technician Boris Petrovich to the moon within the core of our engineers. They're laughing. They're insulting. Eva, they will say, a dog! They will say, maybe!</p> <p>When you write, you are fully aware of your own despair. No comfort. Backward.</p>
4.	133	<p>What is glory, what is glory? If you think of glory, what kind of glory is it? Similarly, we do not yet know how the history of the universe will evolve and what geological stages the Earth will form.</p> <p>The author recently read from a German philosopher that our entire life and cultural prosperity, approximately</p>	64	<p>What is glory, what is glory? If you think of glory, what kind of glory is it? Similarly, we do not yet know how the history of the universe will reverse, or how the Earth will reverse, in terms of geology.</p> <p>The author recently read from a German philosopher that our entire life and cultural prosperity, approximately 16000 years of</p>	133-134	<p>What is glory, what is glory? If you think of glory, what kind of glory is it? Similarly, we do not yet know how the history of the universe will reverse, or how the Earth will reverse, in terms of geology.</p> <p>The author recently read from a German philosopher that our</p>	109	<p>What is glory, what is glory? If you think of glory, what kind of glory is it? Similarly, we do not yet know how the history of the universe will reverse, or how the Earth will reverse, in terms of geology. How future generations will view our works, and which geological stage the Earth will turn towards.</p>

		16000 years of history, is nothing more than a period of ice crossing.		history, is nothing more than a period of ice crossing.		entire life and cultural prosperity, approximately 16000 years of history, is nothing more than a period of ice crossing.		The author recently read from a German philosopher that our entire life and the peak of our culture, which is about 16000 years, were just between the Ice Age.
5.	133	Perhaps this won't hurt us, but there's still a nauseating feeling that something is passing through, eternal, accidental, constantly changing, making us rethink our entire lives over and over again.	64	Perhaps it won't hurt us, but it's still a painful feeling, a thing we've walked through, an eternal feeling Whether it is accidental or constantly changing, it will make us rethink our entire life time and time again.	134	Perhaps this won't hurt us, but there's still a nauseating feeling that something is passing through, eternal, accidental, constantly changing, making us rethink our entire lives over and over again.	109	Perhaps this won't hurt us, but there's still a nauseating feeling that something is passing through, eternal, accidental, constantly changing, making us rethink our entire lives over and over again. My life.
6.	133	This means there's nothing to comfort you with. No money, no honor, no honor. I have a great dissatisfaction with my own literature. <i>What should I do? Life is really interesting. Living on</i>	65	This means there's nothing to comfort you with. No money, no honor, no honor. I have a great dissatisfaction with my own literature. <i>What should I do? Life is really interesting. Living on</i>	134	This means there's nothing to comfort you with. No money, no honor, no honor. I have a great dissatisfaction with my own literature. <i>What should I do? Life</i>	109	This means there's nothing to comfort you with. No money, no honor, no honor. I have a great dissatisfaction with my own literature. Moreover, life is also very interesting. She is

		<p><i>Earth is boring.</i></p> <p>...</p> <p>That woman is sitting on a gray knitted scarf. Do things with your hands. The rooster is moving</p> <p><i>Oh, it's so boring! Too boring!</i></p>		<p><i>Earth is boring.</i></p> <p>That woman is sitting on a gray knitted scarf. Do things with your hands. The rooster is moving</p> <p><i>Oh, it's so boring! Too boring!</i></p>		<p><i>is really interesting.</i></p> <p><i>Living on Earth is boring.</i></p> <p>...</p> <p>That woman is sitting on a gray knitted scarf. Do things with your hands. The rooster is moving</p> <p><i>Oh, it's so boring! Too boring!</i></p>		<p>very poor.</p> <p><i>What should I do? Life is really interesting. Living on Earth is boring.</i></p> <p>...</p> <p>That woman is sitting on a gray knitted scarf. Do things with your hands. The rooster is moving Surrounded by poverty, filth, and uncivilized</p> <p><i>Oh, it's so boring! Too boring!</i></p> <p><i>Oh, how boring it is to see it!</i></p>
7.	133	<p>Ah, gentlemen, comrades! Where did you get it from? How to adapt to this reality? tell me! Such grace, such grace.</p> <p>If you go to another city and the lights are on, Under a bright light, it is</p>	65	<p>Ah, gentlemen, comrades! Where did you get it from? How to adapt to this reality? tell me! Such grace, such grace.</p> <p>If you go to another city and the lights are on, Under a bright light, it is</p>	135	<p>Ah, gentlemen, comrades! Where did you get it from? How to adapt to this reality? tell me! Such grace, such grace.</p> <p>If you go to another city where lanterns are</p>	110	<p>Ah, gentlemen, comrades! Where did you get it from? How to adapt to the reality of rural areas? tell me! Such grace, such grace. I'm glad, you could say, blowing the chimney, but there's no reason.</p>

		boring for citizens to walk back and forth while fully realizing the greatness of their humanity. There are no quick fantasies.		boring for citizens to walk back and forth while fully realizing the greatness of their humanity. There are no quick fantasies.		illuminated by bright light, where citizens are fully aware of their human greatness and walk back and forth - once again boring. There are no quick fantasies.		If you go to another city where lanterns are illuminated by bright light, where citizens are fully aware of their human greatness and walk back and forth - once again boring. There are no quick fantasies. You can't always see such quick fantasies.
8.	133	Originally, a person owed three rubles or went on a date.	65	Originally, a person owed three rubles or went on a date.	135	Originally, a person owed three rubles or went on a date.	110	Originally, a person owed three rubles or went on a date. what is it?
9.	134	<i>they</i> When he talked about women's knees, he didn't think, or just said, when he was looking at Roger in the teacup. The submitter presented this rebuttal in advance to those arrogant critics, who clearly had mischievous intentions to expose the submitter's distortion of provincial reality.	66	<i>they</i> <i>These people</i> When he talked about women's knees, he didn't think, or just said, when he was looking at Roger in the teacup. The submitter presented this rebuttal in advance to those arrogant critics, who clearly intended to expose the submitter's distortion of	136	<i>they</i> <i>These people</i> When he talked about women's knees, he didn't think, or just said, when he was looking at Roger in the teacup. The submitter presented this rebuttal in advance to those arrogant critics, who clearly intended to	111	<i>These people</i> When he talked about women's knees, he didn't think, or just said, when he was looking at Roger in the teacup. These people may really be thinking, suffering, and caring. Perhaps they want others to be more interested. Perhaps they dream of

				provincial reality for mischievous purposes.		expose the submitter's distortion of provincial reality for mischievous purposes.		greater fantasy speed. The submitter presented this rebuttal in advance to those arrogant critics, who clearly had mischievous intentions and hoped to expose the submitter's distortion of provincial reality, unwilling to see the positive side.
10.	134	We did not distort reality. We have not received any compensation, dear critic. However, all of this has not changed. The city life of watercolor painting remains unchanged in our province. Sadness, comrades!	66	We did not distort reality. We did not receive any compensation, respected critics. However, all of this has not changed. The city life of watercolor painting remains unchanged in our province. Sad. Comrades!	136	We did not distort reality. We did not receive any compensation, respected critics. However, all of this has not changed. The city life of watercolor painting remains unchanged in our province. Sad. Comrades!	111	We did not distort reality. We did not receive any compensation, respected critics. However, all of this has not changed. The city life of watercolor painting remains unchanged in our province. Sad. Comrades! <i>Seeing what happened is</i>

								<i>an absolute fact.</i>
11.	134		66				111	<i>This happened in August 1923.</i>
12.	135	<i>Fifteen years ago</i> Boris Ivanovich Kotofeyev arrived at this porch for the first time and crossed the threshold of the house for the first time. It has rotted here. He married his mistress Lucria Petrovna Blokina. He became the master of all of this.	68	<i>Seven years ago</i> Boris Ivanovich Kotofeyev walked into the porch for the first time and crossed the threshold of the house for the first time. By the way, isn't this a room? "He said in a timid voice for the first time". <i>The room is right here. Boris Ivanovich spent his whole life here.</i> He married his mistress Lucria Petrovna Blokina. He became the master of all of this.	139	<i>Seven years ago</i> Boris Ivanovich Kotofeyev walked into the porch for the first time and crossed the threshold of the house for the first time. By the way, isn't this a room? "He said in a timid voice for the first time ». <i>The room is right here. Boris Ivanovich spent his whole life here.</i> He married his mistress Lucria Petrovna Blokina. He became the master of all of this.	112	<i>Fifteen years ago</i> Boris Ivanovich Kotofeyev stepped on this door for the first time, crossed the threshold of the house for the first time, and said in a timid voice, 'By the way, isn't this a room?' ». <i>The room is right here. Boris Ivanovich spent his whole life here.</i> He stays here. He married his mistress Lucria Petrovna Blokina. He became the master of all of this.
13.	136	If the entire life is broken down into some points, some higher stages, from which it leaves	69	If the entire life is broken down into points and stages of departure, then the entire	140	If the entire life is broken down into points and stages of departure, then	114	If the entire life is broken down into points, periods, and higher stages, and

		life, then the entire life will be broken down into five or six small periods.		life will be broken down into five or six small periods.		the entire life will be broken down into five or six small periods.		liberated from them, then the entire life will be broken down into five or six small periods.
14.	136	<p>Boris Ivanovich entered life after graduating from a real school. He is a musician. He plays in the band. This is his romance with the choir. Marry your mistress.</p> <p><i>Revolution.</i> Before this, it was a fire in a place.</p>	69	<p>Boris Ivanovich entered life after graduating from a real school. He is a musician. He plays in the band. This is his romance with the choir. Marry your mistress.</p> <p><i>Revolution. Before this, it was a fire in a place.</i></p>	140-141	<p>Boris Ivanovich entered life after graduating from a real school. He is a musician. He plays in the band. This is his romance with the choir. Marry your mistress.</p> <p><i>Revolution. Before this, it was a fire in a place.</i></p>	114	<p>Boris Ivanovich entered life after graduating from a real school. He is a musician. He plays in the band. This is his romance with the choir. Marry your mistress. Warfare. And then the revolution. Before this, it was a fire in a place.</p>
15.	136	<p>This is simple and clear. without doubt. Most importantly, it doesn't seem to be accidental. All of this seems to have happened, as people say, according to the contours of history.</p> <p>Even the revolution that initially embarrassed Boris Ivanovich later proved its steadfast belief in certain great</p>	69	<p><i>This is simple and clear. without doubt. Most importantly, it doesn't seem to be accidental. All of this seems to have happened, as people say, according to the contours of history.</i></p> <p><i>Even the revolution that initially embarrassed Boris Ivanovich later proved its steadfast belief in certain</i></p>	140-141	<p><i>This is simple and clear. without doubt. Most importantly, it doesn't seem to be accidental. All of this seems to have happened, as people say, according to the contours of history.</i></p> <p><i>Even the revolution that initially embarrassed Boris Ivanovich later</i></p>	114	<p>This is simple and clear. without doubt. Most importantly, it doesn't seem to be accidental. All of this seems to have happened, as people say, according to the contours of history.</p> <p>Even the revolution that initially embarrassed Boris Ivanovich later</p>

	<p>and completely true ideas.</p> <p>Perhaps only one love adventure has broken the subtle system of a powerful rather than random life. This is a rather complex problem.</p> <p>Boris Ivanovich Kotofeyev started his music career by dating a choir member from the city theater. She is a young, neat blonde with blue eyes, blurry and bright eyes.</p> <p>Boris Ivanovich himself is a handsome 22-year-old young man. The only drawback is a drooping jaw. She had a bored and confused expression on her face. However, these huge vertical tentacles are enough to fill the annoying gap.</p> <p>It is still unknown how love begins. Boris Ivanovich often sat deep in the orchestra, and in the first few years, out of fear</p>	<p>great and completely true ideas.</p> <p>Perhaps only one love adventure has broken the subtle system of a powerful rather than random life. This is a rather complex problem.</p> <p>Boris Ivanovich Kotofeyev started his music career by dating a choir member from the city theater. She is a young, neat blonde with blue eyes, blurry and bright eyes.</p> <p>Boris Ivanovich himself is a handsome 22-year-old young man. The only drawback is a drooping jaw. She had a bored and confused expression on her face. However, these huge vertical tentacles are enough to fill the annoying gap.</p> <p>He is 20 years old. He has a</p>	<p>proved its steadfast belief in certain great and completely true ideas.</p> <p>Perhaps only one love adventure has broken the subtle system of a powerful rather than random life. This is a rather complex problem.</p> <p>Boris Ivanovich Kotofeyev started his music career by dating a choir member from the city theater. She is a young, neat blonde with blue eyes, blurry and bright eyes.</p> <p>Boris Ivanovich himself is a handsome 22-year-old young man. The only drawback is a drooping jaw. She had a bored and confused expression on her face.</p>	<p>proved its steadfast belief in certain great and completely true ideas.</p> <p><i>Everything else - career choices, friendships, marriages, wars - seems to be not a game of chance fate, but a very firm, determined, and unconditional thing.</i></p> <p>Perhaps only one love adventure has broken the subtle system of a powerful rather than random life. This is a rather complex problem. Here, Boris Ivanovich admits that this was an accidental event that may not have happened in his life. In fact, Boris Ivanovich Kotofeyev had a relationship with a choir member from the city theater at the beginning of his music career. She is</p>
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		<p>of hitting the instrument at the wrong time, he kept an active eye on the conductor. When he blinked with a choir member, he still didn't know.</p>	<p><i>cute beard. There are no special plans. He wants to become an engineer. Then there is the gynecologist. After making a phone call in the apartment, he became an electrical engineer. A chance encounter with a musician friend from the city theater determined his career. Boris Ivanovich Kotofeyev became a musician.</i></p> <p><i>It is still unknown how love begins. Boris Ivanovich often sat deep in the orchestra, and in the first few years, out of fear of hitting the instrument at the wrong time, he kept an active eye on the conductor. When he blinked with a choir member, he still didn't know.</i></p> <p><i>He's only 25 years old He is an experienced musician. He no longer stared at the</i></p>	<p><i>However, these huge vertical tentacles are enough to fill the annoying gap.</i></p> <p><i>He is 20 years old. He has a cute beard. There are no special plans. He wants to become an engineer. Then there is the gynecologist. After making a phone call in the apartment, he became an electrical engineer. A chance encounter with a musician friend from the city theater determined his career. Boris Ivanovich Kotofeyev became a musician.</i></p> <p><i>It is still unknown how love begins. Boris Ivanovich often sat deep in the orchestra, and in the first few years, out of</i></p>	<p>a young, neat blonde with blue eyes, blurry and bright eyes.</p> <p>Boris Ivanovich himself is a handsome 22-year-old young man. The only drawback is a drooping jaw. She had a bored and confused expression on her face. However, these huge tentacles are enough to fill the gap.</p> <p>It is still unknown how love begins. Boris Ivanovich often sat deep in the orchestra, and in the first few years, out of fear of hitting the instrument at the wrong time, he kept an active eye on the conductor. When he blinked with a choir member, he still didn't know.</p>
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				<p><i>conductor with his eyes as before, afraid of hitting the instrument at the wrong time. He was already like an experienced musician, half closed his eyes, gently tapping his triangle. He has already felt his place in life. He seems to have found the purpose and purpose of his existence.</i></p>		<p><i>fear of hitting the instrument at the wrong time, he kept an active eye on the conductor. When he blinked with a choir member, he still didn't know.</i></p> <p><i>He's only 25 years old He is an experienced musician. He no longer stared at the conductor with his eyes as before, afraid of hitting the instrument at the wrong time. He was already like an experienced musician, half closed his eyes, gently tapping his triangle. He has already felt his place in life. He seems to have found the purpose and purpose of his existence.</i></p>		
16.	136-1 37	However, during those years, Boris Ivanovich made full use of his life, chewing, taking	69	<i>However, during those years, Boris Ivanovich made full use of his life, chewing,</i>	141	<i>However, during those years, Boris Ivanovich made full use of his life,</i>	115	However, during those years, Boris Ivanovich made full use of his life,

	<p>walks on the city streets at night, and even attending dance parties, sometimes dancing in the hall with a blue butler bow and directing dances.</p> <p>It is highly likely that this relationship began on a certain evening.</p> <p>Anyway, getting to know Boris Ivanovich did not bring happiness. A month later, a blonde girl left him and sternly mocked his chin.</p> <p>Boris Ivanovich was somewhat puzzled by the situation and how easily his beloved woman left. After a brief moment of contemplation, he decided to change his life as a provincial lion and a desperate lover to a more peaceful one.</p> <p>Then Boris Ivanovich moved to the city and spent some</p>	<p><i>taking walks on the city streets at night, and even attending dance parties, sometimes dancing in the hall with a blue butler bow and directing dances.</i></p> <p><i>It is highly likely that this relationship began on a certain evening.</i></p> <p><i>Anyway, getting to know Boris Ivanovich did not bring happiness. A month later, a blonde girl left him and sternly mocked his chin.</i></p> <p><i>He already has full breasts. Walking on the tree lined avenue. Attend the dance party. There, sometimes butterflies dance in the hall, with a blue butler bow hanging on their chest.</i></p> <p><i>He fell in love with a lovely girl. He called her the sweetest and gentlest name.</i></p>	<p><i>chewing, taking walks on the city streets at night, and even attending dance parties, sometimes dancing in the hall with a blue butler bow and directing dances.</i></p> <p><i>It is highly likely that this relationship began on a certain evening.</i></p> <p><i>Anyway, getting to know Boris Ivanovich did not bring happiness. A month later, a blonde girl left him and sternly mocked his chin.</i></p> <p><i>He already has full breasts. Walking on the tree lined avenue. Attend the dance party. There, sometimes butterflies dance in the hall, with a blue butler bow hanging on their chest.</i></p>	<p>chewing, taking walks on the city streets at night, and even attending dance parties, sometimes dancing in the hall with a blue butler bow and directing dances.</p> <p>It is highly likely that this relationship began on a certain evening.</p> <p>Anyway, getting to know Boris Ivanovich did not bring happiness. The novel started very well. Boris Ivanovich even made plans for his future life with this lovely and lovely woman. And. But a month later, a blonde girl left him, sternly mocking his failed chin.</p> <p>Boris Ivanovich was somewhat puzzled by the situation and how easily his beloved woman left.</p>
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	<p>money renting a warm room from a table.</p> <p><i>Later they got married.</i></p> <p><i>Then a fire broke out.</i></p> <p>The fire almost destroyed half of the area.</p> <p>Boris Ivanovich was covered in sweat as he personally pulled out furniture and railings from the house and placed everything in the bushes.</p> <p>However, the house was not burned down. Just the glass shattered and the paint fell off,</p> <p>As early as morning, Boris Ivanovich happily and joyfully brought back the roaring Skabra.</p> <p>It left traces for a long time. Boris Ivanovich has been sharing his experiences with</p>	<p><i>Date at the most romantic place in town. He even wants to marry her. He told her in a high and thin voice. But she thought his salary was too low, so she left him. violin.</i></p> <p><i>Boris Ivanovich was somewhat puzzled by this situation and the ease with which his beloved woman left, and after careful consideration, decided:</i></p> <p><i>At the age of 30, Boris Ivanovich succeeded him.</i> His life is a province of lions and a desperate lover in a more deceased existence.</p> <p><i>He moved to the city and soon married his wife. landlord or landlady. I lived with her for seven years.</i></p>	<p><i>He fell in love with a lovely girl. He called her the sweetest and gentlest name. Date at the most romantic place in town. He even wants to marry her. He told her in a high and thin voice. But she thought his salary was too low, so she left him. violin.</i></p> <p><i>Boris Ivanovich was somewhat puzzled by this situation and the ease with which his beloved woman left, and after careful consideration, decided:</i></p> <p><i>At the age of 30, Boris Ivanovich succeeded him.</i> His life is a province of lions and a desperate lover in a more deceased existence.</p>	<p>After a brief moment of contemplation, he decided to change his life as a provincial lion and a desperate lover to a more peaceful one. He doesn't like things that happen by chance, nor does he like things that can change.</p> <p><i>here</i> Then Boris Ivanovich moved to the city and spent some money renting a warm room from a table.</p> <p><i>Later they got married.</i></p> <p><i>There, he married his landlord. This marriage, along with a family, a farm, and a restrained lifestyle, completely comforted his anxious heart.</i></p> <p><i>Then a fire broke out. A fire broke out one year</i></p>
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		<p>acquaintances and neighbors for several consecutive years. But it also disappeared.</p>			<p><i>He moved to the city and soon married his wife. landlord or landlady. I lived with her for seven years.</i></p>	<p>after marriage.</p> <p>The fire almost destroyed half of the area.</p> <p>Boris Ivanovich was covered in sweat as he personally pulled out furniture and railings from the house and placed everything in the bushes.</p> <p>However, the house was not burned down. Just the glass shattered and the paint fell off,</p> <p>As early as morning, Boris Ivanovich happily and joyfully brought back the roaring Skabra.</p> <p>It left traces for a long time. Boris Ivanovich has been sharing his experiences with acquaintances and</p>
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								neighbors for several consecutive years. But it also disappeared.
17.	137	Now, if you close your eyes and think about the past, everything - fire, marriage, revolution, music, the blue restraints on your chest - has disappeared, everything has merged into a complete straight line.	70	<i>Now, at the age of 37</i> , Close your eyes, think about the past, everything has come to an end: marriage, revolution, music, the blue restraints on your chest - all of this has disappeared, merging into a complete, even one Line.	141	<i>Now, at the age of 37</i> , Close your eyes, think about the past, everything has come to an end: marriage, revolution, music, the blue restraints on your chest - all of this has disappeared, merging into a complete, even one Line.	115	Now, if you close your eyes and think about the past, everything - fire, marriage, revolution, music, the blue restraints on your chest - has disappeared, everything has merged into a complete straight line.
18.	137	However, his legs did not hinder his life, and Boris Ivanovich lived well. Everything is on his shoulders. I have never doubted it. <i>The only doubt is the doubt about the firmness of life.</i> <i>This started from Boris Ivanovich's youth. As the author said, this is a love</i>	71	However, his legs did not hinder his life, and Boris Ivanovich lived well. Everything is on his shoulders. I have never doubted it. Everything would be fine, fine, and there would never have been a scandal if it weren't for a situation that disrupted Boris Ivanovich's peaceful life.		However, his legs did not hinder his life, and Boris Ivanovich lived well. Everything is on his shoulders. I have never doubted it. Everything would be fine, fine, and there would never have been a scandal if it weren't for a situation that disrupted Boris Ivanovich's peaceful life.	116	However, his legs did not hinder his life, and Boris Ivanovich lived well. Everything is on his shoulders. I have never doubted it. <i>Suddenly, in recent years, Boris Ivanovich has begun to contemplate. He suddenly felt that the</i>

	<p><i>adventure.</i></p> <p><i>Several failed relationships with a female choir singer led Boris Ivanovich to reflect on his life.</i></p> <p><i>Boris Ivanovich, among his small group of friends, sometimes began to discuss his doubts somewhat ambiguously.</i></p>	<p><i>The author discusses an irresistible thought here, a thought that Boris Ivanovich has been pondering for many years, with a painful and irreconcilable smile. He thought of the contingency and uncertainty in life, which are the foundation of our entire existence.</i></p> <p><i>Boris Ivanovich even discussed this issue in the circle.</i></p> <p><i>My closest friend. This is in his own name.</i></p>	<p><i>The author discusses an irresistible thought here, a thought that Boris Ivanovich has been pondering for many years, with a painful and irreconcilable smile. He thought of the contingency and uncertainty in life, which are the foundation of our entire existence.</i></p> <p><i>Boris Ivanovich even discussed this issue in the circle.</i></p> <p><i>My closest friend. This is in his own name.</i></p>	<p><i>greatness of life was not as steadfast as he had imagined before.</i></p> <p><i>He is always afraid of accidents and tries to avoid them, but in his opinion, life is full of surprises. Even many events in his life, in his eyes, were accidental, arising from seemingly non-existent nonsense and hollow reasons.</i></p> <p><i>These ideas excited and frightened Boris Ivanovich.</i></p> <p><i>Boris Ivanovich even discussed this issue among his closest friends once.</i></p> <p><i>This is in his own name.</i></p>
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19.	137	<p>Everything is strange, gentlemen, "Boris Ivanovich said. Here, let's say, you know, I have an affair with Liz, the choir Allow me, gentlemen, to ask why it must be Bibikova Lizoka instead of Martha Yegorova.</p> <p><i>Usually, on this issue, the audience would call Kotofeyev over - laughing, sticking to his tongue, laughing loudly, blinking, interested in the details of the novel, and wondering if Martha also had something to do.</i></p> <p><i>Boris was very embarrassed at the time, waving his hands and remaining silent for a long time, thinking that everything in life is accidental, uncertain, and impermanent.</i></p> <p><i>In fact, readers are like everything in our lives that is accidental. Our birth was</i></p>	72	<p>Everything is strange, gentlemen, "Boris Ivanovich said. Everything is accidental, you know, in our lives. What I mean is, this is based on I'm married, for example, Lusha. I'm not saying I'm unhappy or anything. But this is accidental. Maybe I didn't rent a room here. I accidentally walked into this street So what is this? opportunity?</p> <p><i>My friends laughed, looking forward to a family conflict. However, the conflict did not occur. Luklia Petrovna, maintaining a genuine tone, simply walked out of the room as a demonstration, blew a bucket of cold water, and returned to the table fresh and happy again and again. But at night, she caused such a big scandal that the fleeing neighbors</i></p>	143-144	<p>Everything is strange, gentlemen, "Boris Ivanovich said. Everything is accidental, you know, in our lives. What I mean is, this is based on I'm married, for example, Lusha. I'm not saying I'm unhappy or anything. But this is accidental. Maybe I didn't rent a room here. I accidentally walked into this street So what is this? opportunity?</p> <p><i>My friends laughed, looking forward to a family conflict. However, the conflict did not occur. Luklia Petrovna, maintaining a genuine tone, simply walked out of the room as a demonstration, blew a bucket of cold water, and returned to the table fresh and happy again</i></p>	117	<p>Everything is strange, gentlemen, "Boris Ivanovich said. Everything is accidental, you know, in our lives. What I mean is, this is based on I'm married, for example, Lusha. I'm not saying I'm unhappy or anything. But this is accidental. Maybe I didn't rent a room here. I accidentally walked into this street So what is this? opportunity?</p> <p><i>My friends laughed, looking forward to a family conflict. However, the conflict did not occur. Liukeria Petrovna, maintaining her true tone, simply walked out of the room as a demonstration, blew a bucket of cold water, and returned to the table with a huge scandal. The</i></p>
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	<p>accidental. A random existence composed of foolish accidental situations and unexpected deaths. This reminds people that there is no strict law on Earth.</p>	<p><i>attempted to summon the fire brigade to eliminate the foundation of the family.</i></p> <p><i>However, after the scandal, Boris Ivanovich lay on the sofa with his eyes open, continuing to ponder his thoughts. He believed that not only his marriage, but also possibly a triangle game and all his professions, were just a chance encounter, a simple combination of living environment.</i></p> <p><i>Boris Ivanovich thought, 'If given the opportunity, everything in the world would be fragile.'. So there is no hardness. Everything could change tomorrow.</i></p> <p><i>The submitter is unwilling to prove that Boris Ivanovich's ideas are correct. But at first glance, everything in our noble life seems to be wrong</i></p>	<p><i>and again. But at night, she caused such a big scandal that the fleeing neighbors attempted to summon the fire brigade to eliminate the foundation of the family.</i></p> <p><i>However, after the scandal, Boris Ivanovich lay on the sofa with his eyes open, continuing to ponder his thoughts. He believed that not only his marriage, but also possibly a triangle game and all his professions, were just a chance encounter, a simple combination of living environment.</i></p> <p><i>If given the opportunity, "Boris Ivanovich thought," then everything in the world is fragile. So there is no hardness. Everything</i></p>	<p><i>fleeing neighbor tried to call the fire department to resolve the family dispute.</i></p> <p><i>However, after the scandal, Boris Ivanovich lay on the sofa with his eyes open, continuing to ponder his thoughts. He believed that not only his marriage, but also possibly a triangle game and all his professions, were just a chance encounter, a simple combination of living environment.</i></p> <p><i>If given the opportunity, "Boris Ivanovich thought," then everything in the world is fragile. So there is no hardness. Everything could change tomorrow.</i></p> <p><i>The submitter is</i></p>
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				<p><i>and accidental.</i></p> <p>Our birth is accidental, existence is composed of foolishness and chance, as well as unexpected death. All of this truly reminds people that everything is absurd, and there is no strict and firm law on Earth.</p>		<p><i>could change tomorrow.</i></p> <p><i>The submitter is unwilling to prove that Boris Ivanovich's ideas are correct. But at first glance, everything in our noble life seems to be wrong and accidental.</i></p> <p>Our birth is accidental, existence is composed of foolishness and chance, as well as unexpected death. All of this truly reminds people that everything is absurd, and there is no strict and firm law on Earth.</p>		<p><i>unwilling to prove the correctness of Boris Ivanovich's groundless claims. But at first glance, everything in our noble life seems to be accidental.</i>Our birth is accidental, our existence is composed of accidental environment and accidental death. All of this reminds us that there is no strict and firm law on Earth to protect our lives.</p>
20.	138	In fact, when everything changes before our eyes, the law is so strict, from the greatest things - from God and love - to the smallest thoughts of humanity.	72	In fact, when everything changes before our eyes, the law is so strict, from the greatest things - from God and love - to the smallest thoughts of humanity.	144	In fact, when everything changes before our eyes, the law is so strict, from the greatest things - from God and love - to the smallest thoughts of humanity.	117	In fact, when everything changes before our eyes, the law becomes so strict, starting from the greatest things, from God and love to the smallest thoughts of humanity.

21.	138	For example, many generations, and even entire great nations, have been educated to believe in the existence of love and God. The king has an inexplicable phenomenon.	72	For example, many generations, and even entire nations, have been educated as beings of love, the existence of God, and for example, kings are some inexplicable phenomenon.	144	For example, many generations, and even entire nations, have been educated as beings of love, the existence of God, and for example, kings are some inexplicable phenomenon.	117	For example, many generations, even many great nations, have been educated to believe in the existence of love and God. I. Through the agenda The king has an inexplicable phenomenon.
22.	138	Or science. Everything seems very convincing and correct, but looking back, everything is correct and everything will change.	72	Or science. Everything seems very convincing and correct, but looking back, everything is wrong and will change over time, from the rotation of the Earth to relativity.	144	Or science. Everything seems very convincing and correct, but looking back, everything is wrong and will change over time, from the rotation of the Earth to relativity.	118	Or science. Everything seems very convincing and correct, but looking back, everything is correct, and everything will change over time, from the rotation of the Earth to relativity and probability theory.
23.	138	<i>However, readers, believe me, there is no deception here.</i> <i>This is everything in our lives, even in our thin and frail lives, and even in our boring lives, it is all accidental, uncertain, and ever-changing.</i>	72	<i>However, readers, believe me, there is no deception here.</i> <i>This is everything in our lives, even in our thin and frail lives, and even in our boring lives, it is all accidental, uncertain, and</i>	145	<i>However, readers, believe me, there is no deception here.</i> <i>This is everything in our lives, even in our thin and frail lives, and even in our boring lives, it is all accidental,</i>	118	<i>However, readers, believe me, there is no deception here.</i> <i>This is everything in our lives, even in our thin and frail lives, and even in our boring lives, it is all accidental, uncertain,</i>

		Regarding this Of course, Boris Ivanovich Kotofeyev is unlikely to think of it.		ever-changing. Regarding this Of course, Boris Ivanovich Kotofeyev is unlikely to think of it.		uncertain, and ever-changing. Regarding this Of course, Boris Ivanovich Kotofeyev is unlikely to think of it.		and ever-changing. What's more? Of course, Boris Ivanovich Kotofeyev is unlikely to have thought of this.
24.	138	However, on a small level, he discovered a trick in his daily life. Since then, he began to worry about the firmness of his fate. <i>This suspicion was in his heart when he was young.</i>	72	However, on a small level, he discovered a trick in his daily life. Since then, he began to worry about the firmness of his fate. <i>This suspicion was in his heart when he was young.</i>	145	However, on a small level, he discovered a trick in his daily life. Since then, he began to worry about the firmness of his fate. <i>This suspicion was in his heart when he was young.</i>	118	However, on a small level, he discovered a trick in his daily life. Since then, he began to worry about the firmness of his fate. <i>This suspicion was in his heart when he was young.</i>
25.	138	Later, the beggar spoke in the same unpleasant voice, saying that he was a former landlord who was executed for his political beliefs. He had once given money to the beggar with a small amount of money, but now, due to the	73	Later, the beggar spoke in the same unpleasant voice, saying that he was a former landlord who was executed for his political beliefs. He had once given money to the beggar with a small amount of money, but now, due to the	145-146	Later, the beggar spoke in the same unpleasant voice, saying that he was a former landlord who was executed for his political beliefs. He had once given money to the beggar with a small	118	Later, the beggar spoke in the same unpleasant voice, saying that he was a former landlord who was executed for his political beliefs. He had once given a small amount of money to the

		development of the new democratic life, he was forced to beg for help on his own.		development of the new democratic life, he was forced to beg for help on his own.		amount of money, but now, due to the development of the new democratic life, he was forced to beg for help on his own.		beggar, but now, due to the development of the new democratic life, he was also forced to beg for help himself because the revolution had taken away his property.
26.	140	Today is innocent, tomorrow is innocent. A person's life, for example, if tied to the umbilical cord and the cord tears, haha... Everything has changed, Your Majesty.	75	Today is innocent, tomorrow is innocent. A person's life, for example, if tied to the umbilical cord and the cord tears, haha... A person who lives believes that everything is solid. However, by the way, everything in our lives is changing. Everything is uncertain, dear Lord.	149	Today is innocent, tomorrow is innocent. A person's life, for example, if tied to the umbilical cord and the cord tears, haha... A person who lives believes that everything is solid. However, by the way, everything in our lives is changing. Everything is uncertain, dear Lord.	121	Today is innocent, tomorrow is innocent. A person's life, for example, if tied to the umbilical cord and the cord tears, haha... A person who lives believes that everything is solid. But by the way, everything is changing, my dear Lord.
27.	140	What's wrong, Lusha? If they really invented electricity A triangle is like this. Let's say, a small button on a bracket The conductor poked his finger and it rang	76	Oh, Lusha, if they really invented the triangle with electricity. Let's say, a small button on a bracket The conductor's finger, she called	150	Oh, Lusha, if they really invented the triangle with electricity. Let's say, a small button on a bracket The conductor's finger, she called	121	What's wrong, Lusha? If they really invented electricity A triangle is like this. Electric impact tool? Let's say, a small button on a bracket The conductor poked his

								finger and it rang
28.	141	I'll come tomorrow, "he said. They said they have already invented Invented, they said.	78	I'll come tomorrow, "he said. They said they have already invented Invented, they said.	152	I'll come tomorrow, "he said. They said they have already invented Invented, they said.	123	I'll come tomorrow, "he said. He said he invented it, he said. Electric shock instruments. Congratulations, they said. They will say, find a new job.
29.	142	Citizens! Please. My misfortune My trouble	79	Citizens! Please. My misfortune My trouble	153	Citizens! Please. My misfortune My trouble.	124	Citizens! Please. My misfortune My trouble Who can give it to me!
30.	142	here " The same voice. Sudy. Brothers! Take it! Cutting	79	here " The same voice. Sudy. Brothers! Take it! Cutting	154	here " The same voice. Sudy. Brothers! Take it! Cutting	124	here " The same voice. South. Brothers! Take it! Cutting
31.	144	Dear reader, both you and I are saddened. don't worry.	81	Dear reader, both you and I are saddened. don't worry.	157	Dear reader, both you and I are saddened. don't worry.	126	Dear reader, both you and I are saddened. don't worry. We think so.

“Fun Adventure”

Text 1: Spotlight. 1926. № 23-24 .

Text 2: What the nightingale sang about. M.; L. Gosizdat, 1927.

Text 3: Collected Works. In 6 vol. T. 4. M.; L.: Priboy, 1930.

Text 4: Selected Tales. L.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2	Page	Text 3	Page	Text 4
1.	12	<p>The sun shines and warms. A lot of green and air. Warm. The brass band plays once every minute. This calms the nerves!</p> <p>Now intentionally taking our precious Russian literature. The weather is mostly groundless.</p>	109	<p>The sun shines and warms. A lot of green and air. Warm. The brass band plays once every minute. This calms the nerves!</p> <p>Now, let's intentionally take our beloved Russian literature. The weather is mostly groundless.</p>	187-188	<p>The sun shines and warms. A lot of green and air. Warm. The brass band plays once every minute. This calms the nerves!</p> <p>Now intentionally taking our precious Russian literature. The weather is mostly groundless.</p>	148	<p>The sun shines and warms. A lot of green and air. Warm. The brass band plays once every minute. This calms the nerves!</p> <p>Now intentionally taking our precious Russian literature. The weather is mostly groundless. Unfortunately, our modern writers have not taken into account the passionate desires of the</p>

								<i>public. Their weather is mostly groundless.</i>
2.	12	That's enough This is not happiness. This is not wisdom.	110	That's enough This is not happiness. This is not wisdom.	189	That's enough This is not happiness. This is not wisdom.	149	That's enough This is not happiness. Not this one <i>Wisdom.</i>
3.	12	If the facts are slightly erased in this story, not to lie, but to make way for the bright background of this interesting color and event, then it can begin. Can read.	111	If the facts are slightly erased in this story, not to lie, but to make way for the bright background of this interesting color and event, then it can begin. Can read.	189-1 90	If the facts are slightly erased in this story, not to lie, but to make way for the bright background of this interesting color and event, then it can begin. Can read.	150	<i>If the facts are slightly erased in this story, not to lie, but to make way for the bright background of this interesting color and event, then it can begin. Can read. At least this is the first time. More interesting things will happen.</i>
4.	12	However, years of life wisdom and experience, as well as poor health, make it impossible for the author to argue with critics.	111	However, years of life wisdom and experience, as well as poor health, make it impossible for the author to argue with critics.	190	However, years of life wisdom and experience, as well as poor health, make it impossible for the author to argue with	150	However, years of life wisdom and experience, as well as poor health, make it impossible for the author to argue with

						critics.		critics.
5.	12	The happy ending ended this epic.	111	The happy ending ended this epic.	190	The happy ending ended this epic.	150	The happy ending ended this tragic epic.
6.	13	But not yet ten years old today, Sergei Petrovich sweetly reached out in bed, flipped over to the other side, and smiled at the upcoming morning.	112	But not yet ten years old today, Sergei Petrovich sweetly reached out and woke up in bed, turned around, and smiled at the upcoming morning.	191	But not yet ten years old today, Sergei Petrovich sweetly reached out and woke up in bed, turned around, and smiled at the upcoming morning.	151	But not yet ten years old today, Sergei Petrovich sweetly reached out and woke up in bed, turned around, and smiled at the upcoming morning.
7.	13	-I'm here! Hope, be careful	114	-I'm here! Hope, be careful	194	-I'm here! Hope, be careful	153	-I'm here! Hope, be careful
8.	13	Youth, beauty, and beautiful weather suddenly bound this couple together: they both felt love was coming, and then there was a sense of awe on their skin.	115	Youth, beauty, and beautiful weather suddenly bound this couple together: they both felt love was coming, and then there was a sense of awe on their skin.	195	Youth, beauty, and beautiful weather suddenly bound this couple together: they both felt love was coming, and then there was a sense of awe on their skin.	153	Youth, beauty, and beautiful weather suddenly bound this couple together: they both felt love was coming, and then there was a sense of awe, passion, or something similar on their skin.

9.	13	She looked a bit worn out and said she wanted to take her mother's sheets and count the dirty clothes, but she quickly agreed, afraid that the knight would consider watching a movie.	115	She looked a bit worn out and said she wanted to take her mother's sheets and count the dirty clothes, but she quickly agreed, afraid that the knight would consider watching a movie.	195	She looked a bit worn out and said she wanted to take her mother's sheets and count the dirty clothes, but she quickly agreed, afraid that the knight would consider watching a movie.	154	She looked a bit worn out and said she wanted to take her mother's sheets and count the dirty clothes, but she quickly agreed, afraid that the knight would consider watching a movie.
10.	14	<p>Sometimes, the author feels that there is nothing more important than love.</p> <p>Unfortunately, the author is rarely favored by women. The submitter does not remember if he has ever been kissed under pink light. Definitely not In the turbulent era of revolution, the author was still young and had no lights except for sunrise. At that time, people ate oats. The food is rough, horse. It does</p>	117	<p>Sometimes, the author feels that there is nothing more important than love.</p> <p>Unfortunately, the author is rarely favored by women. The submitter does not remember if he has ever been kissed under pink light. Definitely not In the turbulent era of revolution, the author was still young and had no lights except for sunrise.</p>	197	<p>Sometimes, the author feels that there is nothing more important than love.</p> <p>Unfortunately, the author is rarely favored by women. The submitter does not remember if he has ever been kissed under pink light. Definitely not In the turbulent era of revolution, the author</p>	155	<p>Sometimes, the author feels that there is nothing more important than love.</p> <p>Unfortunately, the author is rarely favored by women. The submitter does not remember if he has ever been kissed under pink light. Definitely not In the turbulent era of revolution, the author</p>

		<p>not evoke subtle romantic impulses or cravings for pink lanterns.</p> <p>But all of this did not make the author too discouraged, nor did it shake him because of his love for life, as he now realizes that love can be a very big and attractive profession.</p>		<p>At that time, people ate oats. The food is rough, horse. It does not evoke subtle romantic impulses or cravings for pink lanterns.</p> <p>But all of this did not make the author too discouraged, nor did it shake him because of his love for life, as he now realizes that love can be a very big and attractive profession.</p>		<p>was still young and had no lights except for sunrise. At that time, people ate oats. The food is rough, horse. It does not evoke subtle romantic impulses or cravings for pink lanterns.</p> <p>But all of this did not make the author too discouraged, nor did it shake him because of his love for life, as he now realizes that love can be a very big and attractive profession.</p>		<p>was still young and had no lights except for sunrise. At that time, people ate oats. The food is rough, horse. It does not evoke subtle romantic impulses or cravings for pink lanterns. But all of this did not make the author too discouraged, nor did it shake his love for life and consciousness, and Love can be a very big and attractive profession.</p>
11.	14	Sergei Petrovich had a sumptuous breakfast and lay in bed for an hour and a half, indulging in these sweet love dreams.	117	Sergei Petrovich had a sumptuous breakfast and lay in bed for an hour and a half, indulging in these sweet love dreams.	198	Sergei Petrovich had a sumptuous breakfast and lay in bed for an hour and a half, indulging in these sweet love dreams.	155	Sergei Petrovich had a sumptuous breakfast and lay in bed for an hour and a half, indulging in these sweet love dreams.

12.	14	really Why does he look like a son of a bitch?	118	really Why does he look like a son of a bitch?	199	really Why does he look like a son of a bitch?	156	really Why is he lying there like a stupid son of a bitch?
13.	14	You know, your head!	118	You know, your head!	199	You know, your head!	156	<i>You know, your head!</i>
14.	14	But suddenly it occurred to him that he was really unlikely to borrow money.	119	But suddenly it occurred to him that he was really unlikely to borrow money.	200	But suddenly it occurred to him that he was really unlikely to borrow money.	157	But suddenly it occurred to him that he was really unlikely to borrow money. Especially before the first number.
15.	14	Then Sergei Petrovich quickly opened the box, desk, and drawers.	119	Then Sergei Petrovich quickly opened the box, desk, and drawers.	201	Then Sergei Petrovich quickly opened the box, desk, and drawers.	157	Then Sergei Petrovich quickly opened the cabinets, desk, and drawers.
16.	14	Strangely, why didn't he take the car?	119	Strangely, why didn't he take the car?	201	Strangely, why didn't he take the car?	157	Strangely, why didn't he sell the car?
17.	15	He counted to thirteen kopecks and said, 'That's enough pain.'	121	He counted to thirteen kobi and said, 'Enough, enough.'	203	He counted to thirteen kopecies and said, 'That's enough, that's	159	Count to thirteen kobi and say, enough pain. That's enough.

						enough		
18.	10	Another old woman of God, Old Belosova, wiped the dishes with a dirty towel.	123	Another old woman of God, Old Belosova, wiped the dishes with a dirty towel.	205	Another old woman of God, Old Belosova, wiped the dishes with a dirty towel.	160	Another old woman of God, Old Belosova, wiped the dishes with a dirty towel.
19.	10	Sergei Petrovich's heart completely collapsed. His last hope was shattered.	124	Sergei Petrovich's heart completely collapsed. His last hope was shattered.	206	Sergei Petrovich's heart completely collapsed. His last hope was shattered.	161	<i>Upon hearing the words about inheritance, Sergei Petrovich was inspired and immediately talked about money, but the old woman was shocked by his behavior and began to rebuke him for being impatient. When the old woman died.—That's different But before that, he won't get a penny for the house. From these words</i> Sergei Petrovich's heart completely collapsed. His last hope

								was shattered.
20.	10	Sergei Petrovich held his breath, carefully stepped on his socks, and returned to the kitchen.	124	Sergei Petrovich held his breath, carefully stepped on his socks, and returned to the kitchen.	207	Sergei Petrovich held his breath, carefully stepped on his socks, and returned to the kitchen.	161	Sergei Petrovich held his breath, carefully stepped on his socks, and returned to the kitchen.
21.	10	Yes, Brother Xie Liaoja, "he murmured. This is its way. However, satire did not help. He returned home and lay exhausted in bed.	125	Yes, Brother Xie Liaoja, "he murmured. This is its way. However, satire did not help. He returned home and lay exhausted in bed.	208	Yes, Brother Xie Liaoja, "he murmured. This is its way. However, satire did not help. He returned home and lay exhausted in bed.	162	Brother Serega, that's it, "he murmured. This is its way. However, satire did not help. Of course, if it's not a day off, he will receive his services. But today he refused to come up with anything. He returned home and lay exhausted in bed.
22.	11	Or he, Sergei Petrovich Petukhov, would take out this poor money and go with a girl today, just like everyone else, indifferent and happy, or some	125	Or he, Sergei Petrovich Petukhov, would take out this poor money and go with a girl today, just like everyone else, indifferent	208	Or he, Sergei Petrovich Petukhov, would take out this poor money and go with a girl today, just like everyone else, indifferent	162	Or he, Sergei Petrovich Petukhov, would take out this poor money and go with a girl today, walking casually and happily like

		kind of collapse, some terrible disaster would break out on him.		and happy, or some kind of collapse, some terrible disaster would break out on him.		and happy, or some kind of collapse, some terrible disaster would break out on him.		everyone else; or he would collapse, a terrible disaster would break out on him, or he would sign on his own weakness and be thrown out of life.
23.	11	Someone is moaning while crying.	128	Someone is moaning while crying.	212	Someone is moaning while crying.	165	Someone is crying while grumbling and crying.
24.	13	Six months later, Sergei Petrovich and his young wife obtained a 20 ruble farmer loan from their former aunt.	134	Six months later, Sergei Petrovich and his young wife obtained a 20 ruble farmer loan from their former aunt.	219	Six months later, Sergei Petrovich and his young wife obtained a 20 ruble farmer loan from their former aunt.	170	Six months later, Sergei Petrovich and his young wife obtained a farmer loan of 20.50 rubles from their former aunt.

“The lilacs are blooming”

Text 1: Zvezda. Literary and Artistic Almanac. JL, 1930.

Text 2: Selected Tales. L.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2
1.	43	They will say that these ideas are definitely small.	171	They will say that these ideas are definitely not particularly big.
2.	44	Of course not a leader. This is simple, it can be said that other citizens are concerned about their life behaviors and concerns. As for slander against humanity, this is absolutely not.	171	Of course not a leader. This is simple, it can be said that other, small citizens relate to their daily behavior and anxiety. As for slander against humanity, there is absolutely no such thing as it.
3.			171	<i>Water, dust, and clay are very ordinary things. Coal, I think. In addition, there are some microorganisms in the dust. What is this! In recent years, the author has expressed admiration.</i>
4.			172	Here, the author of such foolish and harmful ideas was probably in those years of black depression.
5.	45	However, the author did not detach himself from the masses. On the contrary, he lived and fell ill in what can be said to be the most densely populated place among people. The event it describes is not from Mars, but from our Earth, from our Eastern Hemisphere.	173	However, the author did not detach himself from the masses. On the contrary, he lived and fell ill in what can be said to be the most densely populated place among people. The event it describes is not from Mars, but from our sacred Earth, from our Eastern Hemisphere.
6.			173	Especially recently, the author has been particularly fond of people with flaws, shortcomings, and other characteristics mentioned above.

7.	46	Dear friend, what do you want?	173	Dear friend, what do you want?
8.	46	But everything else remains more or less in place, which does not hinder.	173	But everything else remains more or less in place, which does not hinder the gradual improvement of life.
9.	46-47	In this case, all these words are related to our story... In the novel, it is precisely this hero who, faced with the same situation, straightforwardly opens his mouth...	174	However, in this case, these words are to some extent related to our story... In the story, a hero faced the same situation and opened his mouth.
10.	47	My wife is sick and starving.	174	My wife is sick and starving.
11.	48	The author does not regret any of their colors and attempts to give them a fresh and relevant appearance, but old conscience does not allow for special effort. That's why all three of them have become worse, almost devoid of heroism.	174	The author does not regret any of their colors and attempts to give them a fresh and relevant appearance, but old conscience does not allow for special effort. However, I did not get what I wanted. That's why all three of them have become worse, almost devoid of heroism.
12.	48	Many people, especially female readers, may be offended by these female patterns and attempt to expose the author's reactionary attitude and unwillingness to compare women's legitimate rights with men. Especially because some familiar women have been angry: well, they say you are his mother crazy; In fact, your woman is always perfect, I mean, hell.	176	Many people, especially female readers, may be offended by these female patterns and attempt to expose the author's reactionary attitude towards women, as well as their unwillingness to compare women with men in terms of legal rights. Especially because some familiar women have been angry: you go to his mother; In fact, your woman is always perfect, I mean, hell. Yes, they say you always have a feminine type that is not pretty.
13.			177	That is to say, the author believes that even under the most extreme conditions, a person may starve to death.
14.			178	<i>Especially when the revolution knocked him off the saddle, he was</i>

				<i>left aside and even an unnecessary harmful factor.</i>
15.			178	<i>He looked at what he was moving, what he was moving. He saw that although the revolution had changed a lot, it was enough to make people panic.</i>
16.	50	<p>Okay, "he thought," you don't have to throw things into the lake, but you must unquestionably sell people goods that are equally circulated as national credit cards.</p> <p><i>He believes that in one sentence, the things bought should be sold.</i></p> <p><i>He saw everything worth spending money on. Of course, money is worth it - power, cunning, and different beauties. Of course, there are also various talents and abilities.</i></p> <p>— <i>Well, he thinks maybe</i>, In extreme cases, loading firewood or some fragile furniture for transportation, or serving as an example for small merchants. Finally, marriage is not without its benefits.</p>	178	<p>Okay, "he thought," you don't have to throw things into the lake, but you must think about some things without a doubt in a rush order. Sell goods that are equally circulated as national credit cards to people.</p> <p><i>He believes that in one sentence, the things bought should be sold.</i></p> <p><i>He saw everything worth spending money on. Of course, money is worth it - power, cunning, and different beauties. Of course, there are also various talents and abilities. Find a way.</i></p> <p>— <i>Well, he thinks</i>, In extreme cases, you can load firewood or some fragile furniture, or be an example of a small merchant. Finally, marriage is not without its benefits.</p> <p><i>These ideas made him happy.</i></p>
17.	52	Photographer Patrick Call him Prohorst and former Baron.	179	Photographer Patrick Call him Prohorst, the Gold Chaser and former Baron.
18.	54	But this is not a smile too gentle.	182	But this is not a smile, too gentle, too funny.
19.	55	He moved into a beautiful bedroom with different floors through	182	He moved into a beautiful bedroom with different floors and pillows

		the hallway.		from the hallway.
20.	55	This work is so cleverly and artistically completed that all faces have been removed, and now he is completely angelic. Their living masters are sincerely surprised by such a happy surprise and are increasingly willing to shoot...	183	This work is completed in such a subtle and artistic way that all the facial expressions captured are now completely angelic, and their living masters are sincerely surprised by such a happy surprise and increasingly willing to shoot...
21.	57	<i>He didn't want his higher senses and experiences to be overshadowed, and tried not to think of bad things, like a butterfly moving from one flower to another.</i>		
22.	57	Perhaps too much love can also shake her thoughts. Volodin felt a kind of repentance of love in these words, particularly energetic as he pulled his woman and held her in his arms, murmuring various irresponsible thoughts and wishes.	185	Or, of course, too much love can also shake her principles. Volodin felt a kind of repentance of love in these words, particularly energetic as he pulled his woman and held her in his arms, murmuring various irresponsible thoughts and wishes.
23.	58	<i>But they rarely talk about vulgar substances.</i> <i>They kiss in every corner and on every tree.</i>		
24.	58-59	However, the author will attempt to immerse themselves in high-level literary works: Suddenly, something around me made a gurgling sound, a tingling sensation. The young man put his shoulder in one pocket. There is a bench in the world.	186	However, the author will attempt to immerse themselves in high-level literary works: <i>The ocean has become thinner</i> Suddenly, something around me made a gurgling sound, a tingling sensation. The young man put his shoulder in one pocket. <i>Suddenly step into this world</i> <i>dad</i>

	<p><i>Suddenly step into this world</i></p> <p><i>dad</i></p> <p><i>Ross</i></p> <p><i>Card,</i></p> <p><i>who</i></p> <p><i>to</i></p> <p><i>people</i></p> <p><i>Contemplation</i></p> <p><i>and</i></p> <p><i>m-e-d-l-e-n-o</i></p> <p><i>He caught him with smooth, matte yellow, slightly protruding teeth (teeth?), half opening up half a centimeter and half an inch of food. He found that the gums were light red, more like pink, or more precisely, blue, and the teeth were tightly fixed like mold. There is a small (almost invisible) black spot on the upper gum, which now twinkles slightly under the moonlight. Only the experienced and sharp eyes of the artist can see its benefits and glory in domestic literature.</i></p> <p>Morobulo The grass kept rustling. Sha Rang and Su Peixi fell strangely under their lover's feet.</p> <p>The girl Shamliv and Rosco jumped up, hooked with lilacs.</p> <p><i>Spread, spread, you his mother spread! Oh, oh, damn it!</i></p> <p><i>The sea, that is to say, generally speaking, Lake Burkotro and</i></p>	<p><i>Ross</i></p> <p><i>Card,</i></p> <p><i>who</i></p> <p><i>to</i></p> <p><i>people</i></p> <p><i>Contemplation</i></p> <p><i>and</i></p> <p><i>m-e-d-l-e-n-o</i></p> <p><i>He caught him with smooth, matte yellow, slightly protruding teeth (teeth?), half opening up half a centimeter and half an inch of food. He found that the gums were light red, more like pink, or more precisely, blue, and the teeth were tightly fixed like mold. There is a small (almost invisible) black spot on the upper gum, which now twinkles slightly under the moonlight. Only the experienced and sharp eyes of the artist can see its benefits and glory in domestic literature.</i></p> <p>There is a bench in the world. Suddenly, a cigarette entered the world and a young man lit it, falling in love with that girl.</p> <p>The ocean has become thinner The grass kept rustling. Sha Rang and Su Peixi fell strangely under their lover's feet.</p> <p>The girl Shamliv and Rosco jumped up, hooked with lilacs.</p> <p><i>Spread, spread, you his mother spread! Oh, oh, damn it!</i></p> <p><i>The sea, that is to say, generally speaking, Lake Burkotro and opals</i></p>
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		<i>opals and turquoise are ticking, nodding, and vomiting.</i> Something around me was artistically stabbing, gurgling, gurgling. Spectral analysis suddenly illuminated the hilly area with its extraordinary and indescribable luster...		<i>and turquoise are ticking, nodding, and vomiting.</i> Something around me was artistically stabbing, gurgling, gurgling. Spectral analysis suddenly illuminated the hilly area with its extraordinary and indescribable luster...
25.	60	When he said goodbye, he moved on to another topic of criminal negligence.	187	He said, before saying goodbye, he went to another topic with criminal negligence.
26.	60	The process of our lives is so simple and glorious, and so is the humble and inconspicuous work of our bodies.	187	Our life process is so simple and glorious, and our humble and inconspicuous heroic work is carried out in this way.
27.	61	However, he is unlikely to express such a strange and poetic phrase in this way, except with the pen of a major graphic artist.	188	However, he is unlikely to express such a strange and poetic phrase in this way, except with the pen of a major visual master.
28.	61	Such a numb and ugly animal should be driven to three necks, only love, and most importantly, wasted youth can stop it from doing so.	189	Such a numb and ugly animal should be driven out, only love, and most importantly, the time spent on youth, can stop it from doing so.
29.	62	She was very pleased with the news. She bounced around him like a hanging goat, caressing him and saying that he had finally become a free citizen, and that he could finally call his fish his true wife forever.	190	She was very pleased with the news. She bounced around him like a hanging goat, caressing him and saying that he had finally become a free citizen, and that he could finally call his fish his true wife forever.
30.	63	Volodin began to look at the girl, wanting to delve into her thoughts and heart.	190	Volodin began to look at the girl, wanting to delve into her thoughts and heart, to see if she had the ideas of his time.
31.	63	I just don't have any money, "he said.	190	Then I didn't have the money to get married, "he said.
32.	63	-They say, anyway, things on the bill, and so on, why, they say,	191	-They say, anyway, things on the bill, and so on, why, they say,

		money, when such a wonderful feeling blooms in the heart.		money, when such a wonderful feeling blooms in the heart.
33.	64	He increasingly believed in her calculations and considerations.	191	He increasingly believed in her calculations and considerations.
34.	64	Well done, "he thought," I got into a fight I feel sad when I hear about poverty. No, he's not playing with a little grouse! He will see her love.	191	Well done, "he thought," I got into a fight I was surprised to hear about poverty. No, he's not playing with a little grouse! He will see her love. Perhaps it's just a calculation.
35.	65	Immediately afterwards, two or three more stones flew towards him and were thrown down by the weak hands of the esteemed woman.	192	Immediately, two or three more stones flew up to him. These stones were thrown by the weak hands of respectable women, who were the protectors of weak women, thrown by their energetic hands.
36.	66	He was naked, poor, without bread, without a job.	193	He was naked, poor, without bread, without a job.
37.	66	Margarita Gopkis moaned, sighed, and put her hand aside, saying that if necessary, she would rather uproot her beard. That black bearded grandmother destroyed her happiness and drove away her beloved.	193-1 94	Margarita Hopkis moaned, sighed, stuffed her hands, and said that if necessary, she would rather uproot her face and splash that black beard on it, which destroyed her happiness and drove away her loved ones.
38.	66	However, considering reconnecting it with an unbroken personality, there is no opportunity	194	However, considering forcing him back with an unspoiled personality, there was no opportunity
39.	67	Volodin walked onto the street and hurriedly approached his child.	194	Volodin walked onto the street and hurriedly ran to his little baby.
40.	68	Volodin ran to the side, screaming and patting his face with his palm, wanting to see if his face was okay.	195	Volodin ran to the side, screaming and patting his face with his palm, wanting to see if his face was okay.

41.	69	With tears in her eyes, the young lady took his money away with a bright handle and said, "Maud, what are you doing? Why do you need so much? They say it's damaging the relationship.	197	The lady had tears in her eyes and took away his money with a bright handle: maybe he would take his money away, maybe his money was Morde, what are you, why so much? They said it ruined the relationship.
42.	71	The passerby turned around and cursed him with donkey and other unpleasant words.	198	The passerby turned around and cursed him with donkey and other unpleasant words.
43.	71	I thought he was liberated from sadness	198	I thought he was very drunk
44.	72	He walked up to her and begged her to come, saying that her boyfriend was in a very difficult situation if it wasn't completely over yet. Most importantly, every two words, he would say her name, probably eager to see such a lovely young lady as soon as possible.	200	He walked up to her and begged her to come, saying that her boyfriend was in a very difficult situation if it wasn't completely over yet. Most importantly, every two words, he would say her name, probably eager to see such a lovely young lady as soon as possible. This is a very strange situation. He needs help.
45.	72	A girl, confused by her fianc é's special illness, cannot express her sadness and anxiety specifically. Although she wasn't as foolish as she seemed, she tried to add a humorous touch to the misfortune, saying it was nothing, just a pure neural phenomenon that would definitely pass before they got married. <i>As they spoke, the two arrived at the patient's apartment.</i>	200	A girl, confused by her fianc é's special illness, cannot express her sadness and anxiety specifically. Although she wasn't as foolish as she seemed, she tried to add a humorous touch to the misfortune, saying it was nothing, just a pure neural phenomenon that would definitely pass before they got married. <i>As they spoke, the two arrived at the patient's apartment.</i> <i>She immediately agreed to visit the patient.</i>
46.	73	The rumors about nightmare dramas have increased the curiosity of citizens.	200	The rumors about nightmare romance dramas have increased the curiosity of citizens.

47.	73	And Margarita, at least, let her jump into her own life.	201	And Margarita, in extreme situations, let her dance her own life.
48.	73	They caught a cold in the hospital, and he knew what illness had happened, but nothing happened. If a person does not die, danger will not last a lifetime.	201	They caught a cold in the hospital, and he knew what illness had happened, but nothing happened. If a person does not die, danger will not last a lifetime. Many people are still alive.
49.	74	Ms. Olenka Sisyeveva saw the thorough publicity and public shame of this scandal and case, and began to jump up from her stool, causing Ahaya to worry. <i>she</i> She said she should take the patient to the hospital.	201	Ms. Olenka Sisyeveva saw the thorough publicity and public shame of this scandal and case, and began to jump up from her stool, causing Ahaya to worry. <i>she</i> She said she should take the patient to the hospital.
50.	75	But he solemnly promised not to kill Volodin again under any circumstances.	203	But he solemnly promised not to kill or harm Volodin under any circumstances.
51.	75	ok She has no demands on him, it is his legitimate right to know this lady.	203	ok Yes, she has no right to him - it is his legitimate right to know about her future wife.
52.	75	After listening to these women's words, Volodin was very angry and called himself a donkey and a sheep because he couldn't completely catch the young lady.	203	After listening to these women's words, Volodin was very angry and called himself a donkey and a sheep because he couldn't fully grasp and inspect the young lady.
53.	76	She has calculations, "Volodin thought. Cholera, she knows everything.	204	She has calculations, "Volodin thought. Cholera, she knows everything.
54.	76	She, cholera, must know he's lying, "Volodin thought as he fell asleep.	204	She, cholera, must know he's lying, yes, without a doubt, she knows I'm lying, "Volodin thought as he fell asleep.

“M. P. Sinyagin” (Memories of Michel Sinyagin)

Text 1: New World. 1930. №12.

Text 2: Selected Tales. L.: Goslitizdat, 1936.

№	Page	Text 1	Page	Text 2
1.	112	On the contrary, the lives of these ordinary people are even more incomprehensible and surprising.	207	On the contrary, the lives of these ordinary people are more difficult to understand and more surprising,
2.	112	No, this will be a humble life, described with a bit of haste, negligence, and many mistakes. Life in daily life describes being a bit rushed, careless, and making many mistakes.	208	No, this will be a humble life, described hastily, negligently, and possibly with many mistakes. Life is a bit impatient, a bit hasty, a bit hasty,
3.	113	<i>It is worth noting that the author may publish a book in the future that will feature photos of the main characters, namely M. Cynthia, his wife, mother, and aunt.</i>	208	<i>It is worth noting that the author may publish a book in the future that will feature photos of the main characters, namely M. Cynthia, his wife, mother, and aunt.</i>
4.	114	You see, "he said," we're about to start writing poetry about flowers.	211	Look, "he said," now, if there's anything good, he'll start writing poems about flowers.
5.	115	Wearing fashionable striped socks.		Wearing fashionable striped socks.
6.	115	No, life is a little bit, because it always is, in any situation.	212	No, the so-called personal life is a little bit, because it is always, in any situation.

7.	115	Here, he goes for a walk, which means the sword is hanging aside: not much, now someone, God bless, will push him on the shoulder or throw him three stories high - we must fight immediately. it 's nothing.Isn't it enough now? God bless, someone will throw him on the shoulder or throw him to the ground.	212	Here, he goes for a walk, which means the sword is hanging aside: not much, now someone, God bless, will push him on the shoulder or throw him three stories high - we must fight immediately. it 's nothing.Isn't it enough now? God bless, someone will throw him on the shoulder or throw him to the ground.
8.	116	So it's okay. A beautiful life is about to come.	214	So it's okay. A beautiful life is right in front of us.
9.	116	Some people even cry when they see extra flowers on the flower bed or sparrows jumping on the manure pile.When they saw the extra flowers or vases on the flower bed, they cried.dunghill	216	Some people even cry when they see extra flowers on the flower bed or sparrows jumping on the manure pile. sparrow.When they saw the extra flowers or vases on the flower bed, they cried.dunghill
10.	117	The author does not understand the art of dialectics and is not familiar with different scientific theories and trends...	216	The author is not very proficient in the art of dialectics and is not familiar with various scientific theories and trends...
11.	118		217	<i>If that's the case, it means there haven't been any better clothes in 1500 years. Because they are very busy, they work for others.</i>
12.	119	However, despite investing approximately 60000 capital, my sister Maria Arkadyevna still sighs and crouches down at times.Rya Arkadyevna was involved in this matter, with about 60000 capital, but she still complains and complains sometimes.	219	However, my sister Maria Arkadyevna invested about 60000 yuan in this matter, and sometimes she still sighs.Rya Arkadyevna was involved in this matter, with about 60000 capital, but she still complains and complains sometimes.
13.	120	This poem has been learned by the whole family, and the old ladies	221	<i>This poem is written very well. Some people suspect that it has been</i>

		recite it every day, bringing great joy to the author.		<p><i>cancelled by a beginner poet.</i></p> <p><i>Anyway, Michelle Siakin claimed it as her own, and we believe we have no right to impose our considerations on readers in this regard.</i></p> <p><i>in any case,</i>This poem has been learned by the whole family, and the old ladies recite it every day, bringing great joy to the author.</p>
14.	120	Mom, "Michelle suddenly said," come on.	221	Mom, "Michelle said in horror," come on. Why You're right.
15.	121	<i>she</i> He came out of the boat, the servant bowed, and opened the door.Kaye bowed and opened the door.	222	<i>she he</i> He went out with a lady dressed in gorgeous clothes, and the servant bowed respectfully and opened the door. When he thought of his future wife, he drew such a painting.
16.	122	He cannot marry her. This is not his longing for life, nor is it his longing for rural life.Tal	223	He cannot marry her. This is not his dream for his wife, nor his expectation for rural life.Tal
17.	122	But the widow and loving, energetic mother suddenly jumped onto the windowsill and said in a solemn voice that she was now going to jump out of the window and die like a dog on Cathedral Street.	223	But the widow and loving, energetic mother suddenly jumped onto the windowsill and said in a solemn voice that she was now going to jump out of the window and die like a dog on Cathedral Street.

18.			227	<i>He said to her: You are a small boat, I am a big one. I have another swim.</i>
19.	124	A young lady in love agreed with everything, looked warmly at his face, and said,	227	A young lady in love agreed with everything, looked warmly at his face, and said,
20.	124	Michelle married Simonka. About six months later, in winter, in January. Yes, winter, January.	227	Michelle married Simonka. About six months later, in winter, January 1920. Yes, winter, January
21.	125	Only Widow M. She made sausages with a veil in the church and Michelle's apartment, where a wedding banquet was held. I am innocent, and I am also innocent.	228	Only Widow M. She wore a veil in the church and Michelle's apartment, where a wedding banquet was held. I am innocent, and I am also innocent.
22.	125	Michelle remained restrained throughout the night, but he was tormented by a desire, a thought that no matter what they said, he was entangled like a son of a bitch. This Arapa woman scared him, especially because she was unlikely to fall from the window. His thoughts tormented him, and the thought that no matter what they said, he was entangled.	228	Michelle remained restrained throughout the night, but he was tormented by a desire, a thought that no matter what they said, he was entangled like a foolish son of a bitch. This energetic woman in Alapa scared him, especially because she was unlikely to fall from the window. His thoughts tormented him, and the thought that no matter what they said, he was entangled.
23.	125	But in the end, she was infuriated by his twisted smile and angrily said that she had six daughters, and if each daughter made her jump out of the window, there wouldn't be enough windows in the room.	229	But in the end, she was infuriated by his twisted smile and angrily said that she had six daughters, and if each daughter made her jump out of the window, there wouldn't be enough windows in the room. I don't know what she will leave behind.

24.	125	She still loves him, no matter what happens, let him know that there is still someone loyal to him in Pskov, ready to follow him to Leningrad and exile.Prepare to follow his trap	230	She still loves him, no matter what happens, let him know that there is still someone loyal to him in Pskov, ready to follow him to exile and labor in Leningrad at any time.Prepare to follow his trap
25.	127	Aunt Maria sometimes sells things at the market and lives a good life...	231	Aunt Maria sometimes sells things at the market and lives a good life...
26.	128	At that time, he met a very special and beautiful woman, a bit, but with her freedom of movement and behavior.	232	At that time, he met a very special and beautiful woman, several, but with her freedom of movement and behavior.
27.	128	Every time she watched him anxiously during the visit, she was clearly afraid that he might steal something.	233	Every time she watched him anxiously during the visit, she was obviously worried that he would take something from her property.
28.	131	After drinking a cup in the morning, Michelle read the letter and angrily crumpled it up, throwing it under the bed so that he wouldn't remember his past life.I tied him up under the bed to prevent him from remembering.Looking back on your past life.	237	Michelle read this letter after drinking a glass of alcohol this morning, angrily crumpled it up and threw it under the bed, so that he wouldn't recall his colorless life in the past.I tied him up under the bed to prevent him from remembering.Recalling one's own past
29.	131	<i>say</i> A few uncertain words, make strong gestures with your hands...	237	<i>say He said</i> A few uncertain words, start making strong gestures with your hands...
30.	131	Michelle is wearing a loose jacket.	238	Michelle is wearing a loose jacket.
31.	132	<i>Half an hour later, Auntie</i> She attacked Michelle, cursing and screaming like a man again, which startled the tenants who saw her.Rex	239	<i>Half an hour later, Auntie</i> <i>Aunt Maria Arkadyevna immediately understood what had happened. A terrifying pallor enveloped her face.</i>

		rushed towards the tenants he saw.		<i>Then anger ignited in her eyes, and she became angry.</i> She attacked Michelle, cursing and screaming like a man again, which startled the tenants who saw her.Rex rushed towards the tenants he saw.
32.	133	If he doesn't have a major, he won't get anything else	240	Without expertise, he is unlikely to get any other right now
33.	133	At that time, he had an argument with Esau of Ephraim, who was still there with a wrinkled nose. I asked him what he planned to do. He had a quarrel with her, calling her a despicable and selfish canal.	241	At that time, he had an argument with Esau of Ephraim, who was still there with a wrinkled nose. She angrily asked him what he planned to do. He had a fight with her, calling her a dirty, selfish canal woman
34.	134	The author believes that this is a form of gibberish and nonsense...	243	The author believes that this is a form of nonsense and a form of nonsense...
35.	135	A person is even well-organized and willing to live their own life.	243	A person is even well-organized and enjoys living the kind of life they lead.
36.	135	No, he has everything, but it already exists in different forms, it can be said, on different scales, comparable to his abilities.Stimi.	244	No, he has everything, but it already exists in different forms, it can be said, on different scales, comparable to his abilities. He did not feel this pain. Even the past troubles seem to be getting bigger and bigger.Stimi.
37.	135	He earns about three rubles a day, sometimes even more, living a decent and even full life, sometimes eating sausages, jelly, and other goods.	245	He earns about three rubles a day, sometimes even more, living a decent and even full life, sometimes eating sausages, jelly and other goods, white bread, and so on.
38.	136	I had to stand on the street, take off my hat at any time, cover my head	245	I had to stand on the street, take off my hat at any time, cover my head

		with it, and catch a cold.Nutno took off his hat and put it on		with it, and catch a cold.Nutno took off his hat and put it on
39.	136	The rough and screaming sounds, curses, theft, and tone of voice keep silent people alive or force them to change their behavior accordingly. Michelle began to speak rude words in a hoarse voice...	245	The rough and screaming sounds, curses, theft, and tone of voice keep silent people alive or force them to change their behavior accordingly. Michelle quickly changed. He began to speak rude words in a hoarse voice...
40.		So, another year passed and I arrived in Leningrad for almost 9 years. Michelle is 42 years old, but her long and gray hair makes her look older and more downcast.Yes, Leningrad. Michelle is only 42 years old, but long and shallow.Your hair has made him older and drooped down.Summer scenery	246	So, another year passed and I arrived in Leningrad for almost 9 years. Michelle is 42 years old with facial swelling. His long, gray hair and torn torn cloth on his shoulders made him look older and lower.Yes, Leningrad. Michelle is 42 years old, but
41.	136	He believes that a life that is disrespectful to his dignity is now shining with its purity. The life he left now seems to be the best life of his life.Stonia, now shining with her radiance	246	In his view, a life that was demeaning to his dignity now shines with some extraordinary purity, its sacred purity. The life he left now seems to be the best life of his life. More importantly, the past life now seems to be a unique story.Stonia, now shining with her radiance
42.	137	Yes, now and now, he is going to Pskov where he will meet his ex-wife, his lovely Simonka, with her lovely freckles. He will meet his wife and spend the rest of his life with her in complete harmony, love, and gentle friendship. Thinking of this, he suddenly burst into tears.	246	Yes, now and now, today, he is going to Pskov where he will meet his ex-wife, his lovely Simonka, with her lovely freckles. He will meet his wife and spend the rest of his life with her in complete harmony, love, and gentle friendship. Strangely, why didn't he think of it. There, in Pskov, there is still someone who loves him, and he will be happy to be back.

		Feeling and joy enveloped him.		Thinking of this, he suddenly burst into tears. His emotions and joy enveloped him.
43.	137	Michelle is now surprised, how could he ignore her, how could he be such an obvious son of a bitch - abandoning such a special and respectable woman.	247	Michelle is now amazed at how he could ignore her, how he could commit such a blatant despicable act of a son of a bitch - abandoning such a special and respectable woman, abandoning a glorious and loving woman who was prepared to sacrifice her life for him.
44.	137	He remembered every word she said. Yes, she told him, she prayed for fate, he was sick, old, lame, assuming he would come back.	247	He remembered every word she said. Yes, she told him, she prayed for fate, he was sick, old, lame, assuming he would come back. Now it has happened. He is sick, old, and tired. He was a beggar and a homeless man, losing everything in his life. Now he is going to see her, kneel down, and apologize for everything he has done to her. She said she would follow him to prison and labor.
45.	137	But when Michelle remembered that he only had less than one ruble of money, he trembled again and began to ask for the price of the ticket.	247	However, when he remembered that he only had less than one ruble of money, Michelle trembled again and asked fearfully about the price of the plane ticket.
46.	137	The road to Pskov is much more expensive, so Michelle took a ticket to Luga and decided to go from there to his fairy tale town.A city.	247	The road to Pskov is much more expensive, so Michelle took a ticket to Luga and decided to go from there to his fairy tale town, where his happiness was once interrupted.A city,
47.	137	The sun was getting hotter and hotter on his shoulders, and his legs wearing overshoes were worn out, tired of unusual walking.	248	The sun was getting hotter and hotter on his shoulders, his feet wrapped in the toilet, wearing overshoes, worn out, and tired of unusual walking.

48.	138		249	<i>Now he is even very angry because he didn't know about Shan and didn't cheat with her, so he walked such a long way. Perhaps she is not even alive.</i>
49.	138	<i>the second day</i> , Taking a break almost every hour and spending the night in the bushes, Michel arrived in Pskov and his heart skipped a beat at the sight. Tah, Michelle came to Pskov and his appearance earned him points His heart.	249	<i>the second day</i> <i>In two days</i> Taking a break almost every hour and spending the night in the bushes, Michelle arrived in Pskov and the sight made his heart skip a beat. Tah, Michelle came to Pskov and his appearance earned him points His heart.
50.	138		249	<i>Then, tension once again enveloped Michelle.</i>
51.	138	Michelle stood motionless for a few minutes, like a statue, gazing at these ancient and lovely things. Suddenly, a voice brought him back to reality. Looking at those ancient and lovely things. But suddenly someone Ross brought it back to reality.	249	Michelle stood motionless for a few minutes, like a statue, gazing at these ancient and lovely things. His heart is restless and often beats. Suddenly, a voice brought him back to reality. Looking at those ancient and lovely things.
52.	139	She picked up the plate and muttered, 'Now,' hiding at the door. I was at the door.	250	She picked up the plate and muttered, 'Now...' I want to tell my husband "She hid at the door.
53.	139	Michelle dared not walk up to her, afraid of her appearance. She sat on the stool and said, 'He has finally arrived. What a sad situation it is.'	250	Michelle dared not approach her, afraid of her appearance. She sat on the stool and said that he had finally arrived. What a sad and terrible situation he had.
54.	139	<i>Sitting for about an hour</i> , He suddenly felt hungry.	251	<i>Well, I think that's good. Peace and happiness will begin again. When I think like this, Sitting for about an hour</i> , He suddenly felt hungry.

55.	140	Michelle bluntly replied that he didn't want this change, but if she allowed him to temporarily stay at their house, he would be happy and pleased.	252	Michelle, simply put, didn't hear half of the problem in her words, some sadness and anxiety. He immediately replied happily that he did not expect these changes, but if she allowed him to temporarily stay at their house, he would be happy and pleased.
56.	140	As Michelle chewed the bread, she gratefully held her hand and told him not to worry too much, nor too much. Don't worry too much about him, and don't worry too much about him.	252	<p>As Michelle chewed the bread, she gratefully held her hand and told him not to worry too much, nor too much. They talked for about an hour before parting ways. He was calm and almost happy, while she was excited, shocked, and even killed. She doesn't know what she's thinking. She doesn't want to hear the words she heard. Don't worry too much about him, and don't worry too much about him.</p> <p><i>When she returned to her side, she cried for her past, for her life, for everything except death that was disappearing.</i></p>