DOI: https://doi.org/10.37816/2073-9567-2020-57-139-159
УДК 821.161.1.0
ББК 83.3(2Рос=Рус)

© 2020. Yuliana G. Pykhtina
Orenburg, Russia

© 2020. Margarita A. Konova
Moscow, Russia

GEOGRAPHICAL FACTOR OF RUSSIAN LITERATURE: NATIONAL AND REGIONAL ASPECTS

Abstract: The paper examines certain features of the Russian national character shaped under the influence of the geographical factor. In their study the authors draw upon the materials of Russian literature of the 19th and 20th centuries, as well as the regional literature (Orenburg text) using the structural-semantic approach to chronotope. The introduction presents an overview of the historical, philosophical and literary works, which substantiates a close correlation of "the landscape of the Russian soul" and "the landscape of the Russian land" (N. Berdyaev). The main part of the paper provides comparative study of a substantial body of texts, which have revealed the external and internal appearance of a provincial town (one of the key spatial images in the Russian literature), reflecting the whimsical "geography of the Russian soul", that is, not only individual consciousness, spiritual and moral attitudes, the lifestyle of provincials, but also an irrational combination of the uncombinable in the Russian mentality as a whole. The analysis allowed to conclude that the axiological aspect of geographical images in the Russian literature correlates with the national and ideological component, thus philosophic and historical correlations given as examples are quite natural. The paper includes an actual attempt of reconstructing a unified national picture of space, which is being simultaneously realized in artistic, historical and philosophical paradigms. The authors believe that the study of the external geographical factor in a literary text, which at the same time has become an internal spiritual factor of the Russian person, is promising since the proposed model of comparative analysis can serve as a basis for studying the mentality reflected in any national and/or regional texts, regardless of their gender, genre and style-forming features.

Keywords: chronotope, geographical images, national space, regional space, national character, mentality.

Information about the authors:
Yuliana G. Pykhtina — DSc in Philology, Assistant Professor, Orenburg State University, Pobedy Ave., 13, 460018 Orenburg, Russia. ORCID ID: https://orcid.org/0000-0002-2492-9039. E-mail: yuliana.pykhtina@gmail.com
Margarita A. Konova — PhD in Philology, assistant professor, National University of Science and Technology MISIS, 4, Leninsky Ave., 119049 Moscow, Russia. ORCID ID: https://orcid.org/0000-0002-2090-7094. E-mail: akulova.margarita2018@gmail.com

Received: April 10, 2019
Date of publication: September 28, 2020
For citation: Pykhtina Yu. G., Konova M. A. Geographical Factor of Russian Literature: National and Regional Aspects. *Vestnik slavianskikh kul'tur*, 2020, vol. 57, pp. 139–159. (In Russian) DOI: https://doi.org/10.37816/2073-9567-2020-57-139-159

***

© 2020 г. Ю.Г. Пыхтина
г. Оренбург, Россия

© 2020 г. М.А. Конова
г. Москва, Россия

ГЕОГРАФИЧЕСКИЙ ФАКТОР РУССКОЙ ЛИТЕРАТУРЫ: НАЦИОНАЛЬНЫЙ И РЕГИОНАЛЬНЫЙ АСПЕКТЫ

Аннотация: В статье рассматриваются некоторые черты русского национального характера, которые сформировались, по мнению авторов, под влиянием географического фактора. Анализ проводился на материале отечественной литературы XIX–XX вв., а также регионального (оренбургского) текста и базировался на структурно-семантическом подходе к художественному пространству. Во введении представлен обзор историко-философских и литературоведческих работ, в которых обосновывается тесная взаимосвязь «пейзажа русской души» и «пейзажа русской земли» (Н. Бердяев). Основная часть работы посвящена сопоставительному исследованию значительного корпуса текстов, в которых были выделены характерные особенности внешнего и внутреннего облика провинциального города (одного из ключевых в русской литературе пространственных образов), отражающие причудливую «географию русской души», т. е. не только индивидуальное сознание, духовно-нравственные установки, образ жизни провинциалов, но иррационально-сложное сочетание несочетаемого в русском менталитете в целом. Проведенный анализ позволил прийти к выводу, что ценностно-смысловой аспект географических образов соотносится в русской литературе с национально-идеологическим компонентом, поэтому вполне закономерными представляются философско-исторические параллели, которые приведены в качестве примеров. Фактически предпринята попытка реконструировать некое единое национальное представление о пространстве, которое одновременно реализуется в художественной и историко-философской парадигмах. Авторы считают, что изучение в художественном тексте внешнего географического фактора, который стал одновременно внутренним духовным фактором русского человека, является перспективным, поскольку предложенная модель сопоставительного анализа может послужить основой для изучения менталитета, отраженного в любых национальных и/или региональных текстах, независимо от их родо-, жанро- и стилеобразующих особенностей.

Ключевые слова: художественное пространство, географические образы, национальное пространство, региональное пространство, национальный характер, ментальность.

Информация об авторах:
Юлиана Григорьевна Пыхтина — доктор филологических наук, доцент, Оренбургский государственный университет, просп. Победы, д. 13, 460018 г. Оренбург, Россия. ORCID ID: https://orcid.org/0000-0002-2492-9039. E-mail: pyhtina-2008@mail.ru
Маргарита Анатольевна Конова — кандидат филологических наук, доцент, НИТУ «МИСиС», Ленинский пр., д. 4, 119049 г. Москва, Россия. ORCID ID: https://orcid.org/0000-0002-2090-7094. E-mail: akulova.margarita2018@gmail.com
Дата поступления статьи: 10.04.2019
Дата публикации: 28.09.2020
Для цитирования: *Пыхтина Ю. Г., Конова М. А.* Географический фактор русской литературы: национальный и региональный аспекты) // Вестник славянских культур. 2020. Т. 57. С. 139–159. DOI: https://doi.org/10.37816/2073-9567-2020-57-139-159

1 INTRODUCTION

The formation of the national mentality is due to many factors, among which the geographical position of the country is of particular importance. At the beginning of the nineteenth century, the first Russian philosopher Pyotr Chaadayev wrote that the "geographical fact" runs through the whole of Russian history, penetrates philosophy, and manifests itself in the social and political life of Russia, being "an essential element of its political greatness, and the true cause for the impotence of mind". His reflections on this issue resulted in the assertion that Russians are "only a geological product of vast spaces" [35].

The greatest scientists of the twentieth century V. O. Kliuchevsky [13], N. A. Berdyaev [2], V. V. Veydle [4], G. D. Gachev [5], V. A. Podoroga [23], and many others confirm P. Ya. Chaadayev's position; in their works, they also indicate that geographical and climatic features of Russia have a primary influence on the character of Russian agriculture, farm-specific conditions, everyday life culture and the worldview of the Russian people.

The Russian philosopher N. Berdyaev described this connection remarkably well: "The immensity of Russia, the absence of boundaries, was expressed in the structure of the Russian soul. The landscape of the Russian soul corresponds with that of Russia, the same boundlessness, formlessness, and reaching out into infinity" [38]. In his essay "Concerning the Power of the Expanse upon the Russian Soul", he further develops this idea: "Russian man is wide, as wide as the Russian land, as Russian fields. <...> In a Russian man, there is no narrowness of Europeans, who concentrate their energy on a small space of their soul, there is no calculating, saving space and time, there is no intensity of culture. The power of expanse over the Russian soul generates a number of Russian qualities and Russian weaknesses" [2].

A. S. Pushkin, N. V. Gogol, F. I. Tyutchev, L. N. Tolstoy, A. A. Block, S. A. Yesenin, M. I. Tsvetaeva, B. L. Pasternak also intuitively felt that geographical and climatic features of Russia determined the bizarre "geography of the Russian soul" [2]. "Whither, then, are you speeding, O Russia of mine? Whither? Answer me!", "What is it that your boundless expanses presage?" [42].

Russian literature, with its genuine interest to the inner world of a man, the search for the good and the meaning of life, the exposure of injustice and evil, and also compassion and mercy throughout its existence, has always tried to find the correct interpretation of deep contradictions in the character of the Russian people. Classical Russian authors made it hard to explain the bizarre combination of pride, greatness and lack of dignity in them; openness, disinterestedness, love for people and cruelty; aspiration for freedom and slavish obedience,

humility; great diligence and laziness. As if affirming the discoveries of philosophers and historians, it was through space that Russian writers sought to comprehend an irrational combination of the uncombinable in the Russian character.

In literary criticism, quite many works are devoted to the problem of a national character, for instance, in the works by Russian classics (G. Gachev, E. Kupreyanova, G. Makogonenko, P. Markovich, V. Nedzvetsky, L. Pumpyansky, I. Yunusov, etc.). At the same time, philologists practically do not write about the fact that spatial characteristics play an essential role in the formation of the Russian national mentality. We can name only a few PhD theses, where the authors consider a system of stereotyped ideas about space and its impact on the self-determination of Russian culture in the world geoculture on different literary materials.

Particular attention should be paid to the research by O. A. Lavrenova "Mapping of Geographical Space in Russian Poetry of the 18th – early 20th century (Geocultural Aspect)" (1996) [14], S. M. Shakirov "The Road Motif as Paradigm of Russian Poetry" (2001) [37], E. K. Nikanorova "A Sea Storm or a Storm in the Steppe" (2004) [20], where, in one way or another, the problems of reflecting Russian character specifics in the fiction literature associated with the national space were touched upon.

While developing the typology of ***through-composed spatial images*** in Russian literature [24], it has come to our attention that, within the national literature, it is possible to isolate steadily recurring loci and topoi which reflect the specifics of the Russian character and create a national flavor in a literary text, i.e. the image of a village, the image of a manor of the nobility, the image of a provincial town, the image of a landscape and some other.

Besides, a comparative study of a significant body of works by classic Russian writers and that of regional novelists allowed us to discover some spatial and geographical characteristics used by the authors to describe ***the national mentality of the characters.***

The ***primary objective*** of this work is to illustrate the relationship between the axiological aspect of geographical images and the national-ideological component. The works by Russian writers of the ninetieth and twentieth centuries served as background material for this research, where the provincial town with its specific way of life and moral and spiritual attitudes of the provincial hero formed by a kind of provincial culture, upbringing, social communication, and the like, served as a place of action (locus in quo).

2 MATERIALS AND METHODS

The research uses a systematic approach to the analysis of the material, which allowed for identifying and describing the interrelations of different-level word-pictures in order to link the "landscape of the Russian soul" with the "landscape of the Russian land". Methods of historical-literary, structural-semiotic, comparative typology and intertextual analysis were involved during the analysis of specific texts.

3 RESULTS

3.1 Provincial Town as a Reflection of Russian Mentality

In the last one and a half or two decades, there was a stable interest in studying the province in various aspects and directions in the humanities: local studies, the study of country-seats, culture of communities, local descriptive texts, and so on [1; 10; 17; 18]. Scientists have been trying to identify the main approaches in the study of the province and describe their methodology [31].

Since our work unites two vectors of research (the spatial analysis of literary works and the study of Russian mentality), we regard the provincial town as mental space, considering

mentality to be the way of mastering reality, the vision of the world, forming individual consciousness and influencing the social behaviour of a person [7].

While investigating the historiography of the province, L. O. Zayonz observes that by the second half of the ninetieth century the word "provincial" had gone beyond the limits of its grammatical function (a simple definition) and merged with the poetic. The word "provincial" had become an epithet, that is, it acquired a stable emotional and stylistic colouring (this fact, of course, owes to belles-lettres, where the word went through a kind of initiation) [11].

Taking these arguments of the researcher into the account, it can be assumed that the ideas about the provincial are based solely on the author's subjective-emotional perception. So, the same provincial town can be characterised by a writer simultaneously with a plus sign and with a minus sign.

For example, in "The Cathedral Clergy" by N. S. Leskov one can read: "A summer evening in Stargorod. The sun had gone down long ago. Quiet Zarechye, the part of town situated on the high riverbank, with the cathedral's pointed cupolas towering overhead, was illuminated by pale glimmerings of moonlight, while the quiet section on the other side of the river lay wrapped in warm mist. From time to time solitary figures crossed the floating bridge that connected the two parts of Stargorod. They walked rapidly: in that quiet little community night drew all the inhabitants to their own hearths and their own nests at an early hour. The mail cart rolled by, jingling its little bell and running over the planks of the bridge like a finger over piano keys, and once again everything fell silent. A refreshing breath of cool air floated in from the distant forests" [44]. In this text excerpt, epithets reflecting the perception of the urban space (quiet Zarechye, warm mist, a refreshing breath) undoubtedly have a positive connotation.

Further, the city is described by the author in a completely different tone: "The deserted streets of our provincial towns wear an oppressive, tedious, and wearisome look at any hour; but their lifelessness is especially deadly at noon on a hot summer day. Thick grey dust furrowed here and there with the tracks of passing wheels; drooping, withered grass lining the imaginary sidewalks of the unpaved streets; rickety, rotting gray fences; church doors fastened shut with heavy padlocks; wooden shops abandoned by their proprietors and boarded up with a couple of crisscrossed planks: everything slumbers so contagiously in the midday heat that anyone condemned to live in such surroundings loses all vigour and languishes and slumbers, too" [Ibid].

The images of this excerpt fully correspond to the Russian satirical tradition in the depiction of a provincial city, and the reader gets the impression that such are the inhabitants of this boring, tedious, deserted, deadly, and dusty town. The latter is due to the relationship between mentality and place of residence.

However, this impression is erroneous, since N. S. Leskov is fascinated by his heroes: Father Tuberozov is "tall and stout, but still very agile and active", "exceptionally handsome", his hair is as "white as the curls of Phidias's statue of Zeus", his eyes are "big, brown, bold, and clear", and in them one can see "the sparkle of joyous delight, the cloudiness of sorrow, and tears of emotion". Sometimes his eyes "have flashed with the fire of indignation and thrown off sparks of anger — not a trivial, peevish, petty anger, but the wrath of a great man" [Ibid].

In Father Zacharias Benefaktov other, equally dear to Leskov properties are described: meekness and humbleness, spiritual wealth, frailty and weakness of physical body. "His entire being is the personification of humility and meekness. Just as his meek spirit seeks to assert

itself as little as possible, so does his tiny body take up as little room as possible, as if it were striving not to burden the earth with its weight" [44]. The third favourite of Leskov is the mighty Deacon Achilla Desnitsyn, fond of nature, a laughable, kind, "epic bogatyr". Describing the inhabitants of Stargorod, the writer admires these people from an "old fairy tale". This way of living had been formed and established in Russia for centuries, and Russian people, with their innocence, conscientiousness, childish openness and some naivety, naturalness and specific treatment of things they were involved into, lived happily.

However, one cannot deny the fact that in Russian literature there are more works exposing the provincial way as inferior and backward[1]. Russian writers consider substandard living conditions and low level of spiritual and moral character of residents to be the shortcomings of provincial society. Here are some examples of negative characteristics of the visage of provincial towns and their inhabitants:

1 Visage.

"The little town in which we lived was called Knyazhe-Veno, or Princes Town. <...> When you approached the town from the east, the first building to strike the eye would be the prison, the town's most conspicuous piece of architecture. The town itself stretched lower down, along with the banks of its drowsy, mouldy ponds. Leading to it was a gently sloping road with the usual town "gate". A sleepy invalided soldier, his sun-blotched figure itself a mark of undisturbed slumber, slowly raised the cross-bar — and you were inside the town before you were aware of it. Grey fences and waste ground strewn with all kinds of rubbish now alternated with half-blind little hovels sunken deep into the earth. Further on was a wide square, from different points of which there gaped at you the dark gateways of the Jewish inns, and where government offices struck a dismal note with their stark whitewashed walls and severe barracks-like fronts. You got across a narrow river over a wooden bridge so decrepit with age that it creaked and swayed under the weight of your carriage. <...> There was stench and dirt, and swarms of children rolling about in the dust. But, in the matter of a minute, you would be out in the open again. Birches softly whispered over the graveyard, the wind stirred the wheat fields, and drew a doleful, unending tune from the telegraph wires along the road" [43].

"I can't exist in this town," he said gloomily. "No water supply, no drains! It disgusts me to eat at dinner; the filth in the kitchen is incredible..." [39].

2 Author's assessment of people living in the province.

"The first thing that amazes you in the Ural gathering is the mixture of modern dresses with traditional sarafans. <...> What a disgrace, however, are these Ural sarafans! <...> Hairstyles and headdresses are just as strange and wild as chocolate-box picture sarafans. <...> I do not know anything darker and more cheerless as the family shelter of the Urals inhabitants, at least for an outsider who comes under this roof with iron doors, heavy bars and locks, like those of a small shop or a cellar. <...> How women should be bored! Neither farming nor caring for children can absorb all their time <…>. They have not developed a taste for reading. It's not a woman's business to read. That leaves just one thing to do: put on their ugly sarafans, sit on the bench with a neighbour, nibble sunflower seeds and tell or listen to stories about different intimacies" [19].

[1] This perception of a provincial town is reflected in the dictionaries, e.g. dictionary of synonyms by V. N. Trishin (2013): provincial — hicktown (урюпинский), uezd (of district status), backward (отсталый), distant (отдаленный), naïve (наивный), up-country (глухой), non-capital (нестоличный), middle of nowhere (мухосранский), sleepy town (захолустный), rustic (заштатный), basic (простоватый), peripheral (периферийный) [33].

"And the way those people lived one is ashamed to describe! No garden, no theatre, no decent band; the public library and the club library were only visited by Jewish youths, so that the magazines and new books lay for months uncut; rich and well-educated people slept in close, stuffy bedrooms, on wooden bedsteads infested with bugs; their children were kept in revoltingly dirty rooms called nurseries, and the servants, even the old and respected ones, slept on the floor in the kitchen, covered with rags… The food was not good, and the drinking water was unwholesome" [40].

So, the primary markers for the visage of a provincial town are mud, dust, rubbish, dilapidated buildings, absence of the most ordinary benefits of civilization; spiritually-moral character — lack of education, low level of culture, absence of higher interests in society, meaninglessness of life, passion for intrigues, gossip, etc.

On the one hand, these characteristics indicate the typical mental representation of provincial towns; one can quote the textbook statement of A. P. Chekhov that "in Russia all the towns are alike. Ekaterinburg is the same as Perm or Tula. It looks both like Sumy and Hadiach" [36, 41]. On the other hand, classic Russian writers deeply reflect on the backwardness and remoteness of the province[2]. This idea is perfectly illustrated with the words of D. S. Likhachev in his book "Russian Notes" (1984): "Our people with merciless force expose their shortcomings, and before the whole world are ready to talk about their ulcers, ruthlessly scour themselves, sometimes even if they are unjust to themselves — in the name of seething love for truth..." [15].

With what a force, these tendencies to condemn and self-chastise were revealed in Gogol's, Saltykov-Shchedrin's works and all this depressing literature which is much more tenacious, vital, than the actual literature "that dates as far back as the Crimean war". Moreover, when a man is aware of their illness, does it not speak for their recovery or their ability to recover from illness? The power of self-condemnation is the first of all powers: it indicates that there are still forces in society. The love for goodness necessarily lies in the condemnation of evil: the ills of society to be healed up involve a passionate longing for health" [Ibid, p.464].

Russian classical literature provides the researcher with rich materials for reasoning about different mentality of the Russian provincial, which embodies the "deeply ambivalent spiritual foundations of Russian public life" [12]. Thus, we observe, on the one hand, deep-hearted love to the city, to the level life in it, and on the other — the negation of this unchanging rhythm of life because of its routine. For example: "In one of the remote places of Russia, there is a city that somehow speaks straight to my heart. Not that it has magnificent buildings or Hanging Gardens of Babylon, you even will not come across a three-story in a long row of streets, and all the roads are unpaved; but there is something peaceful and patriarchal in its countenance, there is something very soothing your soul in the silence that reigns its streets" [28];

"The town, grown quiet and deserted, has put in the storm windows, lit the furnaces, donned warm garments, and is stocking up on all the necessities for winter, already pleasantly aware of the winter coziness and of that ancient, hereditary way of life it has been living for centuries — of the repetition of seasons and customs" [3].

And quite the opposite: "I realize that I am... in a rubbish heap! And there's nowhere for me to go... I moved to the town... and just from one rubbish heap, I went to another

[2] The most "desperate" critics of the provincial way of life were born in the province — N. V. Gogol in Poltava province, M. E. Saltykov-Shchedrin in Tver province, A. P. Chekhov in Taganrog, and I. A. Bunin in Voronezh.

one. <...> And then the whole situation. It looked sweet when I was a child! And now it is oppressing me! A kind of bars <...> you have just crawled out of the woodwork... and cannot make a single step! I left that place <...> and could not find a new one anywhere!" [8, p. 280].

Inconsistency in the assessment of a provincial town (with a plus sign and a minus sign) is reflected in the description of its residents. The provincial is also represented as a pure moralist, who trusts relations, a sincere, decent, unselfish person, and as ashamed of their provinciality, ugly, unhappy, living in unbearable conditions, striving to break out of the town, where everything is known in advance, where, instead of fate, instead of a path — there is a circle, a lousy infinity of repetitions. So, for example, describing Kharkov society in "The Life of Arseniev" novel, I. A. Bunin uses such characteristics as *pleasant, charming, benevolent, reasonable, affectionate, calm, pleasant, clean, sincere,* etc.: "To all of them, my brother introduced me with joyous haste and even with pride. Soon my head was spinning around: because of this entirely unusual and beautiful society, and because of this crowded place, which basement windows let the sunshine gaily gleam as in spring... <...> Gansky from Poland with his deep sorrowful eyes and parched lips... huge and picturesquely curly-haired Krasnopolsky, similar to John the Baptist; bearded Leontovich, who was older and more famous than everyone else and immediately fascinated me with his gentle calmness, benevolent reasonableness and, most importantly, an unusually pleasant, purely Little Russian sounds of his chest voice; then someone short, sharp-eyed, wearing glasses, utterly absent-minded, fiercely ardent, all passionately angry and yet so childishly pure and sincere that I immediately fell in love with him even more than with Leontovich. I took a tremendous liking to the statistician called Vagin ... strong, tall, white-toothed, handsome and cheerful..." [3].

At the same time, A. P. Chekhov in "My Life", "Ionych", "The Bride" and other stories assesses the provincials differently (dull, disgusting, dishonest, useless, dead, etc.): "<…> the people with whom I lived in this town were boring, alien to me, sometimes even repulsive. I did not like them nor understand them"; "I did not know one honest man in the town"; "It's a town of shopkeepers, publicans, counting-house clerks, canting hypocrites; it's a useless, unnecessary town, which not one soul would regret if it suddenly sank through the earth"; "The town is dead, the people in it are dead <...> and if it sank, then only three lines would be published in the newspapers, and no one would regret it" [39; 40].

So, the provincial town is recognized by classic Russian writers in two ways: as a closed patriarchal space, possessing value-normative and sacral characteristics, characterised by harmony, purity, sincerity, the strength of clan relations on the one hand, and the routine, backward, incapable of renewing itself in principle — on the other.

3.2 Representation of Regional Mentality in the Local Text

Another exciting aspect of the study can be found in the regional literature which is focused on describing the actual city (the name may correspond to the geographical one or not, but, in any case, the specific city can be guessed by its key characteristics).

Let us consider, for example, the specificity of the representation of regional mentality in the Orenburg text. In his travel essay "The Picture of Orenburg and its Suburbs" (1824), the traveller and writer P. P. Svin'yin, detailing main sights of Orenburg, gives extensive information about the appearance, mental organisation, nature, occupations, relationships, peculiarities of the life of its inhabitants, i.e. their mentality.

The author writes about such qualities of Orenburg people as their love for order and cleanliness, linking it with the special military status of the city: "When entering the city it is nice to see the accuracy of its squares and streets, the purity of the latter, <...> fascinating

tidiness of houses, for the most part wooden and plastered ones, magnificent stone pavement in a big street and rows of young trees planted in front of the houses <...>" [29].

The borderline position of the city, according to P. P. Svin'yin, conditions the appearance of its inhabitants: "In Orenburg, as it has been mentioned above, except for Russian inhabitants, there are a lot of Mohammedans, some of them live there; some of them come there with caravans and for a summer cordon service. The difference between languages, clothes and customs makes this city an amusing place. It happens that one can see an important Indian sitting next to a talkative Jew; or the crowd of wild Kirghiz-Kaisaks — some wandering Europeans, fashionably dressed" [29].

The location of the city (the fortress at the crossroads of the famous "Silk Road") frames the character of the townspeople: "The Tatars are the most remarkable group in Orenburg, which make up a special and significant class of inhabitants. Being cunning, nosy and nimble, they have a knack for the local trade and often acquire great capital" [Ibid].

Finally, P. P. Svin'yin also pays attention to the description of the Cossacks – the main population of Orenburg: "Orenburg outer settlement has a remarkable character. Its inhabitants (Cossacks and Old Believers for the most part) live in their way and consider it a sin to mix with the townspeople. They are resourceful in industrial affairs, pious and extremely superstitious. As for Young Cossacks, they are devoted to their service and have uncertain amorous boundaries" [29].

As can be seen from the presented fragments of the essay, P. P. Svin'yin connects the specificity of the mental image of Orenburg townspeople with a particular geographical location of Orenburg, as well as the diverse ethnic and social composition of its population.

V. L. Kign-Dedlov, the end of the ninetieth-century belletrist describes Orenburg and its residents with great affection: "Orenburg is immeasurably better and more interesting than people think about it. They think badly of it because they do not know this city at all" [25]. Drawing main attractions of Orenburg, the author complements the picture with the information about the mentality of its citizens, also formed under the influence of its geographical location and favourable climate: "The people here are good because of its good climate. I'm even not talking about Cossacks. <...> We used to have much worse people in the old days" [Ibid, pp. 93–95].

Modern travellers also have the same impression of our province, remote from the centre and located on the border between Europe and Asia: "What is Orenburg, and what is the Orenburg region? It is the "Outpost of Russia in the East", and the "Window on Asia", and the "Frontier between Two Parts of the World", and the "Pearl of the Southern Urals", this is oil, gas, nickel, and Orenburg shawls, bread and salt <...>. It is a wonderful land, enhanced by creative thoughts and selfless devotion of Kirilov and Rychkov, Tatishchev and Neplyuyev, Pushkin and Dal, Shevchenko and Aksakov, Karamzin, Tolstoy, Chapayev and Rodimtsev <...>. However, Orenburg is not only about history, but it is also about modern, unique, and beautiful people, who, with their labour and talent, have turned their steppe city into a green, clean, multi-storey megapolis" [34].

Orenburg, having been based on the intersection of trade routes for many years, became the focus of barter trade with the countries of Central Asia, the conductor of Eurasian policy of the Russian state and the centre of financial and economic communication with the peoples in the east. This fact greatly influenced the formation of a unique spirit of enterprise and trade, the exchange of commodities ideology, which the Orenburg land was initially impregnated with: "In caravansary Bokharans, Khivans and Sarts were selling their wares. One could see bizarre goods: Kyrgyz nomad tents, Kyrgyz hemisphere-type caldrons, Tatar jugs with long

handles, colourful, tiled coffers, and falcons <...>. Where else could you see it all, except for zoos and ethnographic exhibitions for the money! And here you have a show every day and for free" [9, p. 96].

It is interesting that trade with the eastern people, for the most part, contributed to the formation of not only typical features of the merchantry (activity, the liveliness of mind, etc.) but also of special regional ones (greed of gold in a crude way, deceitfulness): "Camels are crowding around the yard here and there; a few sheep on the leash are humbly awaiting their fate; our shopkeepers are walking among the sheep, probing their kurdyuks, shouting and screaming, swearing, they are almost forcibly digging and exchanging those sheep from their indecisive sellers who seem to be only able to sell their goods in this way; a huckstress is sitting on the bare ground or on the mat, judging by her face, she is something between Russian, Turkish, Chudic or Mongolian tribes; the huckstress is cheating Kaisaks on weights and measures of goods that make up the stock of her mobile junk shop" [Ibid, p. 227]. There are known cases of criminal fraud among Orenburg merchants. N. A. Stepnoi (Afinogenov) told one of the stories in his "Steppe Fairytales": "The merchant was sleek, had a mild nature, except for commerce, he was engaged in charitable deeds and was a churchwarden, and everyone considered him for a good and religious man. We were sorry when some of his caravans disappeared. <...> He died and, to the surprise of many, left a million rubles for his children. <...> So what? It turned out that Bukhara and Khiva merchants simply bought people from him; so, he earned a lot in that business" [30, pp. 57–58].

It can also be noted that mental characteristics of Orenburg merchants were associated with their national and confessional identity (Orthodox, Old Believers and Muslims), which determined acceptable and unacceptable patterns of professional conduct. Drawing Orenburg trade in detail, V. I. Dal noted, for example, that "Russians do not go with caravans to Central Asia at all: this trade belongs exclusively to stupid, careless and immensely chrematistic Muslims. Russians are resourceful, smart, and enterprising at the domestic level; but caravan and sea trade is not their thing" [9, p. 220].

Orenburg was historically formed as a multi-ethnic region. In the process of long coexistence and interaction of various ethnic communities in the territory of Orenburg (Slavic, Turkic, Finno-Ugric, etc.), traditions of mutual understanding and respect, interethnic communication and tolerance were formed between different nationalities: "In relations with our neighbours, there was the same kindness and sincerity without any division between nations. Moreover, we were living in the street across the courtyard — Tatars and Russians. Also, there was never even a hint of what our Fatherland is trying to cope with now: national conflicts. <...> Respecting national customs and traditions of each other, people would bake pies for their holidays and — hot from the oven — would run to treat their neighbours, whether on Easter or Kurban Bayram. In general, they shared joys and woes and always received an overwhelming response from each other. My Grandmother used to say quite often: "Faiths are different, but God is one" [21, p. 13].

Many features of the economic system, social and moral foundations, cultural and folk traditions that exist in the Orenburg region, are explained today precisely by the multi-ethnic and multi-confessional status of the region, and this fact finds a bright reflection in the Orenburg text.

A special place in the Orenburg text is devoted to the description of history, everyday routine, and way of life, customs, traditions, and religion of Cossacks, one of the most original ethnocultural groups in the region. The basis of the local Cossacks were natives of the Russian and Ukrainian peasants and commoners; also, representatives of Kalmyks, Meshcheriaks

(Turkic tribe living in the Bashkir Republic) and other non-Slavic peoples were recruited into the Orenburg and Ural Cossack forces. In 1748, all the Cossack population of the Orenburg fortress was united into the Orenburg nonregular troops, soon transformed into the Orenburg Cossack Army.

Ethnographic features of Orenburg Cossacks' life finally took shape in the middle of the ninetieth century. At that time, the first story describing the Cossack mentality was written (V. I. Dal "Ural Cossack", [9]). According to the author, the Ural Cossack is distinguished by the strictness of ethical norms governing their family, personal and social life ("Their main occupation is to educate children within constant rules and customs of domestic fanaticism, which, as we have seen, is observed with inviolable holiness at home"); patriarchy and conservatism in their life at home and freedom during military campaigns ("At home Cossack Prokliatov would sing no songs, or tell any tales, he would not dance or play music, he would not smoke his tobacco-pipe". <...> During expeditions, Prokliatov is the first songster although he honks a little in an old church manner; he is the first dancer and plays the balalaika, — and smokes a tobacco-pipe, because his parents will pray for him and his sins at home"); piousness ("At home, in the Urals, Prokliatov would never swear, but say "by the holy poker!" and "no way", would never say "thank you", but "save Christ", having entered the house, he would stop at the door and say: "Lord Jesus Christ is the Son of God, have mercy on us!" — waiting for the answer: "Amen"); the passion for fishing ("If you happen to see frantic pigeoneers or huntsmen who go mad, if one only mentions the word "hunting" in their presence, you can visualise Prokliatov in your head. His grey eyes light up every time if it comes down to fish and fishing, his eyebrows start moving, and he puckers his lips"); physical strength ("In the campaign, Prokliatov did not bother about heat or cold. "I got used to it", he would say") [9, pp. 158–174].

The essay by V. I. Dal, as shown in the above quotes, is not only a literary, but also an ethnographic study of Ural Cossacks and their way of life, the standard of the genre of the physiological essay.

However, among the regional texts, one cannot but mention satiric works, in which Orenburg is described as a typical provincial town with a set of negative features. Such, for example, is the town in the story by A. N. Pleshcheev "Everyday Scenes. Father and Daughter" (1857): "The provincial town of Bobrov (on geographical maps it is called otherwise) in no way lagged far behind the rest of other provincial cities of our Russia. <...> The physiognomy of the city of Bobrov was also the most ordinary one. There, as everywhere else, it was possible to find public offices, painted with ochre, the governor's house with Venetian windows and a balcony, a club where on Saturdays people play cards, and dance on Thursdays..." [22, p. 91].

Already in this small excerpt, one can see the permanent markers of the Russian provincial town: its visage (the traditional architecture) and the rhythm of life that is not disturbed, its routine and stagnancy. The author associates patriarchal mores and the nature of citizens with the geographical distance of Bobrov from both capitals. It is not without irony that residents of the city are described: "Everything in the town of Bobrov was based on pure love. Everyone knew almost all their neighbour's sins, but it never occurred to anyone to denounce them, even with a hint. All citizens were aware of the weakness of human nature and held the opinion that "after all, the world cannot be recreated, and therefore there is nothing to talk about it" [Ibid].

In the story by A. N. Pleshcheev, Orenburg also appears as mental space. The main characteristics of the visage of the city are its modest means and substandard living conditions, as for the spiritual and moral image of the townspeople, one can mention the low level of

education and culture, the lack of higher interests in society, the meaninglessness of life, their passion for intrigues, gossip, and so on.

Of particular interest are the works in which the provincial mentality is expressed through the form of subjective author's narrative. So, for example, in S. I. Gusev-Orenburgsky's "The Land of the Fathers" story (1905), the autobiographical character of the work, Father Ivan, is ashamed of his provinciality, ugly, unbearable environment, trying to break out of the city: "I led an aimless life of a worm! Crawled in the dark! I lived as ordered, and not how I should live <...> Enough! I also tell you: enough! Don't you see that it's impossible to live like this...! It's a shame! Life goes away from us to bright picks... and we stay here, like statues, as a black wall <...> we do not move forward and prevent others from moving!" [8, pp. 387–388]. Life in the province leads to the conflict in Father Ivan's soul: a sense of personal guilt and pangs of conscience, which, in the end, turn into a rebel and a desire to defrock him.

Another picture emerges in the prose of contemporary Orenburg writers, who are not only burdened by their provincialism; on the contrary, they are proud of it, perfectly aware that it is in the province that all the best that exists in the Russian people is preserved. "Sweet Home", "Our land", "The Smoke of Homeland" were the first short story collections of Orenburg authors published at the end of the 20th century. A sound provincial principle of local literature is also reflected in the fact that "village prose" remains its main direction, and that even young Orenburg authors write in a traditional, strictly realistic manner, paying close attention to everyday life, language, thinking, wants and needs of their fellow countrymen.

Our analysis shows that the Orenburg text is modelled according to the laws of local intertext, which fully reflects the features of the regional mentality of the Orenburg people, which were influenced, first of all, by the geographical factor (its frontier position between Europe and Asia) and the multi-ethnic, multi-hierarchic and multi-confessional structure of the city. One body of texts forms an idea of provincial space as patriarchal, with its values, the other one presents the province as a backward place, unable to update fundamentally.

3.3 National in the Prism of the Provincial

The analysis of the significant body of works allowed us to conclude that, through the microcosm of the province, many writers recreate a vast panorama of life in Russia. Let us illustrate this idea on the example of S. I. Gusev-Orenburgsky's "The Land of the Fathers" (1905) and M. Gorky's "The Town of Okurov" (1910) stories, which reflected one of the dramatic periods in Russian history. Both writers paint the life of provincial Russia, showing how easily social unrest in the «bestial wilderness» can turn into meaningless riots and murders.

First, let us pay attention to the spatial characteristics of the stories, which bear a remarkable resemblance. In "The Land of the Fathers" by S. I. Gusev-Orenburgsky's, the main activities occur in the provincial town of Staromirsk; it is located "close to a wide swampy river, dividing the town into two parts: the "Centre" and the extensive "Zarechye". Zarechye is filthy and muddy. On all sides, it is squeezed with wood-yards, sawmills, factories, brick and lime plants; it bears the stamp of perpetual poverty and that of age-old bondage. On its streets, impassable in autumn, dusty in the heat, young ragamuffins play and scream — these are future workers for factories and plants. The street is their school because only the lucky ones get into the town school named after Governor Bezak. <...> Having grown up, these abandoned kids would walk around the streets with harmonicas in their hands, sing outrageous and cynical songs, beat their exhausted wives, and echoes of their revelry would reach the "centre", which looks at them from the highlands sullenly and suspiciously until the night is over" [8].

The "Centre" is a landscaped island. Its streets are wide and beautiful, well paved, at night they are illuminated by the pale light of electricity. The "Centre" dominates the neighbourhoods. At its highest point, at the edge of the slope above the river, there is a square. On the square, there is a 200-year-old "golden" cathedral, surrounded by the best buildings of the city: the governor's palace, the treasury chamber, the gloomy building of a treasure house, the seminary, the prison and the guardhouse. Along the slope stretches the "square" or "boulevard", where in the evenings a military band plays for public entertainment, for high-quality audience decently strolling around the main avenue, and where there is an alley of "secret sighs", which it is considered indecent to walk in. From the beautiful governor's balcony, supported by white columns, there is a wonderful view of "Zarechye" and its surrounding area [8, pp. 260–261].

In the novel by M. Gorky, the events unfold in a small town of Okurov, which is described as follows: "From the dense forests of Chernoramenya there flows a lazy little river Putanitsa; wriggling between the ploughed hills, it approaches the town and divides it into two equal parts: Shikhan, where the best people live, and Zarechye with low-income people. <...> The city has the shape of a grave cross: at the bottom end there is a nunnery and a cemetery, at the top — Zarechye — cut off by the river, in the top left corner – a grey ramshackle building of a prison, and on the right – the old estate of the Bubnovs family. <...> In Shikhan there are six thousand inhabitants, in Zarechye there are seven hundred residents. In addition to the monastery, there are two other churches: a new, clean and white Cathedral of St. Peter and St. Paul and the ancient wooden church of St. Nicholas of Myra, with five colourful domes, brick buttresses on the sides and a small bell tower similar to crinoline and recently painted in blue and yellow colour. <...> The main street, Porechnaya, or Berezhok, is paved with large cobblestones. <...> In Porechnaya the best houses are gracefully stretched out — blue, red, green, almost all of them with front gardens — the white house of Vogel, the chairman of the executive council, with a tower on the roof; red-brick with yellow shutters…also, a long line of boastful, cosy houses — the authorities lived in them. <...> The other shore, flat and sandy, densely and unevenly covered with a row of huts: black and old, with green moss on rotten roofs, they stand obliquely, looking hopelessly at the river with their small sick eyes, pieces of glass instead of windows look like wall-eyes" [6, pp. 7–9].

As we see, in both novels the cities have a very similar face: both are located on the river, which divides them into two parts: in S. I. Gusev-Orenburgsky's story — Center and Zarechye, in M. Gorky's story — Shikhan and Zarechye, the location of towns, rivers and its banks, monasteries, prisons (guardhouses), a well-maintained centre and poor Zarechye, a boulevard — a place for recreation and entertainment, etc. However, it is known that M. Gorky, drawing Okurov, took many features of Arzamas, where he was exiled in the summer of 1902. In Staromirsk drawn by Gusev-Orenburgsky, the Orenburg features are discernible, for instance: the "golden cathedral", blown up in the 1930s, the balcony of the governor's house, on which there was a hole from the core of the Pugachev cannon, the division of the city by the river into the European and Asian part; the names of two Orenburg governors (A. P. Bezak and V. A. Perovsky) are also mentioned.

The common thing in the visage of Staromirsk and Okurov is indeed not because of features borrowed from reality, but rather due to the universality in the depiction of cities, the description of which includes all the main elements of the city space (inns, temples, houses, streets, parks, etc.), and also because of the typological similarity of all Russian provincial cities. The conversation between Gorky's heroes confirms this idea: "The lame stove maker Mark Ivanov Klyuchnikov, stroking his bare skull and swollen yellow face, asks: "Well,

sometimes I think — Russia! How one can understand this — Russia?" Tiunov, without hesitation, explains: "Well, Russia? Russia is, undoubtedly, a provincial state. There are four dozen of principal cities, as for provincial towns — there are thousands of them, I bet! Doesn't that just figure"" [6, p. 17].

Drawing Staromirsk and Okurov, writers characterise all spheres of their provincial life: social, cultural, every day, spiritual, and religious. So, for example, the social and spiritual appearance of citizens forms the structural organisation of the space: "This is the house belonging to the merchant Shapovalov. Thirty windows on the front facade — on the fourth floor, the windows are large, then small, then round".

Here is another "attraction" — the merchant Shirokozadov's house: an absurd mixture of Moorish and Russian styles. Columns, lancet windows, carved cornices, turrets at the corners, balcony-supporting centaurs, similar to drowned people, and at the same time in all the exterior of the house there is something swollen as if because of dropsy, something pressed down like a heavy, wandering thought in the darkness" [8, pp. 231–232].

"There are many gardens and front gardens in the city — maples, mountain ashes, lilacs and acacias hide facades of the houses, small windows with white curtains, pots with geranium, fuchsia, and begonia on windowsills and birds' cages on the doorposts gaze at each other through trees" [6].

The character of the architectural decoration of both towns reflects social features of a Russian character: doing things in a big way, craving for luxury under insipidity on the one hand, and the desire for petty-bourgeois comfort on the other.

Both novels, in our opinion, think hard on the "Russian soul" and Russian history, in M. Gorky's story, on the example of lower middle-class life, and in S. Gusev-Orenburgsky's story, on the example of the clergy. The characters of both novels are uneducated, but they can philosophise, their heightened awareness helps them understand the life in general. N. D. Tamarchenko, discussing the Gorky's story, writes: "…the petty bourgeois class of Okurov wants to know what Russia and Moscow look like, what their place and role in the fate of Russia are and so on. It turns out that the country is necessarily a county, and Moscow is like a beaver hat on a man who does not have decent clothes and who is desperate for money" [32].

It should be noted that Russian philosophers, for example, N. O. Lossky, repeatedly wrote about the ability of the Russian people to philosophise, to "higher forms of experience", for example: "The interest in the question of the meaning of life necessarily leads to philosophising and attempts to develop an integrated worldview. This feature remarkably characterises Russian people. <...> Not only educated people and ordinary Russians like to discuss the issues underlying the worldview, the God questions and the meaning of life" [16, pp. 259–260].

In the stories, other features of the Russian character are revealed. "Russians, due to certain properties of their character <...> sin quite often, but usually sooner or later realise that they have committed a bad deed and regret having done it. Having committed a serious crime, they sometimes repent publicly", N. O. Lossky notes [Ibid, p. 257]. Both Gorky and Gusev-Orenburgsky speak about this thing. Having strangled Sima Devushkin, Burmistrov, although theatrically, repents before the crowd: "Someone angrily and cheerfully said: "Hey, listen, he, really killed a man the day before yesterday!" "Why, he's talking about that!", shouted the old cooper. "Have you seen it?", Bazunov shouted, bouncing. "This is it – freedom! A robber, he understood that! More than enough! It is the Russian conscience, aha!" [6, p. 117].

In "The Small Town of Okurov", the blithesome poet Sima Devushkin died innocently at the hand of Vavila Burmistrov. In "The Land of the Fathers", too, blood flew: frightened by

rebellious peasants, the landowner Porfiry Shirokozadov shoots at the boy, and after that the people become uncontrollable.

However, despite the apparent similarities in the image of the provincial towns, writers solve the main problem in different ways — "testing the town and its characters with a riot". M. Gorky shows the spontaneity of social unrest and almost complete unconsciousness of what is happening: ""What shall we do with freedom?", one of the characters of "The Small Town of Okurov" says. Moreover, it turns out that with this freedom, the most desperate people cannot cope at all. The slogan "Give a man the will, let him see what's not allowed!" quite naturally turns into a senseless riot and murder" [32].

The strike of Staromirsk workers in Gusev-Orenburgsky's story is well-planned; this is not a spontaneous riot, but a fair fight for their rights: "The dawn swept half the sky like a glow. On its crimson background, the silhouettes of the pipes of giant factories of Zarechye showed black. The streets of the district were full. Like black gnomes, threatening the earth, they emerged from nowhere and filled the streets with noisy, dense crowds, with banners flapping in the air" [8, p. 308].

If the "protest" of Vavila Burmistrov and other Okurov residents is manifested in aimless hooliganism, then Alexei, one of the organisers of the peasant rebellion in "The Land of Fathers", on the contrary, tries to curb the vengeful crowd: "A violent and spontaneous rebellion broke out. Alexei was standing on the porch of the tavern and shouting: "Brothers! Brothers! What are you doing! Stop it! Let the sergeant! You are ruining yourselves! For nothing!" <...> "Give us Shirokozadov!" Alexei burned them with his eyes. "I won't give him to you!" "You are for one thing with him <...> a traitor!" "Shut up! I'm not a traitor. I protect you from you! Beasts! Why do you need Shirokozadov? There are hundreds of them <...> he is not alone, is he? Instead of him, thousands will come <...>. He made you poor people, and you want to go to Siberia too! Do not shout, talk sense, like reasonable people"" [8, p. 380].

Generally, it can be said that the provincial town in Gusev-Orenburgsky's "The Land of Fathers" and Gorky's "The Small Town of Okurov" embodies the life order that every new generation inherits from every previous generation. It becomes a kind of carrier of cultural information, representing a particular sign system, including elements of topographically real space, and the main spheres of social, domestic, spiritual, religious, and economic life. At the same time, the image of the backcountry is an attempt to reflect the crisis events in Russian history, to understand the Russian soul and the Russian character.

The thorough analysis of geographical space in Russian literature, using a typical provincial town as an example, allowed us to identify some external (everyday routine) and internal (residents) properties that characterise it as a unique, not only spatial but, above all, mental locus.

4 DISCUSSION

This paper summarises some experience of studying chronotope mental functions, accumulated in Russian literary criticism. It also conducts a comparative study in the corpus of classical and regional texts, which opens the way for more profound understanding of the national mentality and artistic world of Russian literature, its systemic patterns and semantic depths. The results of this research can serve as a basis for studying the mentality reflected in any national or regional texts, regardless of their class, genre or style-forming features.

However, only some extensive empirical base will make it possible to talk on the national distinctness of representation of space in literature, as well as its essential properties determined by the national culture, and some features of space common to any literary text.

5 CONCLUSION

Thus, the authors have analyzed geographical images of a provincial town, being typical for Russian literature, in three different aspects:

– that of mental space, creating not only a strong national flavour but also reflecting the specific nature of Russian people in literary works;
– as a regional world-building fragment;
– as a panorama, reflecting historical processes of Russia.

In our opinion, the study of external geographic factors in a literary text (at the same time becoming an internal spiritual factor of the Russian people) has a significant potential for literary theory.

СПИСОК ЛИТЕРАТУРЫ

1 *Белоусов А. Ф., Абашев В. В., Цивьян Т. В.* Геопанорама русской культуры: Провинция и ее локальные тексты. М.: Языки славянской культуры, 2004. 672 с.
2 *Бердяев Н. А.* О власти пространств над русской душой // Судьба России. Опыты по психологии войны и национальности. М.: Мысль, 1990. С. 59–65.
3 *Бунин И. А.* Жизнь Арсеньева. СПб.: Азбука, 2015. 352 с.
4 *Вейдле В. В.* Задача России. Минск: Изд-во Белорусской Православной Церкви, 2011. 512 с.
5 *Гачев Г. Д.* Национальные образы мира. М.: ИЦ «Академия», 1998. 432 с.
6 *Горький М.* Городок Окуров // *Горький М.* Полн. собр. соч.: художественные произведения: в 25. М.: Наука, 1968. Т. 10: Городок Окуров. Жизнь Матвея Кожемякина. Наброски. 1909–1911, 1971. С. 5–94.
7 *Гуревич А. Я.* Проблема ментальностей в современной историографии // Всеобщая история: Дискуссии, новые подходы. М.: Наука, 1989. Вып. 1. С. 75–89.
8 *Гусев-Оренбургский С. И.* Страна отцов // Русская литература — Библиотека русской литературы. URL: http://lib-rus.do.am/publ/gusev_orenburgskij_sergej_ivanovich_strana_otcov/1-1-0-686 (дата обращения: 20.03.2019).
9 *Даль В. И.* Оренбургский край в художественных произведениях писателя // Владимир Иванович Даль / сост. А. Г. Прокофьева и др. Оренбург: Оренбургское книжное изд-во, 2001. 416 с.
10 Жизнь провинции: Материалы и исследования. Сборник статей по материалам Всероссийской научной конференции с международным участием «Жизнь провинции как феномен духовности» 15–17 ноября 2012 г. / под ред. Н. М. Фортунатова. Н. Новгород: Дятловы горы, 2013. 320 с.
11 *Зайонц Л. О.* Провинция: опыт историографии // Отечественные записки. 2006. № 5. С. 70–88.
12 *Злотникова Т. С.* Провинция // Человек. Хронотоп. Культура. Введение в культурологию. Ярославль: Александр Рутман, 2003. С. 85–101.
13 *Ключевский В. О.* О русской истории. М.: Просвещение, 1993. 576 с.
14 *Лавренова О. А.* Отображение географического пространства в русской поэзии 18 – начала 20 века (геокультурный аспект): автореф. дис. … канд. геогр. наук. М., 1996. 25 с.
15 *Лихачев Д. С.* Заметки о русском. М.: Советская Россия, 1984. 464 с.
16 *Лосский Н. О.* Характер русского народа // Условия абсолютного добра: Основы этики; Характер русского народа. М.: Политиздат, 1991. С. 238–349.
17 Мир русской провинции и провинциальная культура. СПб.: ГИИС: Дмитрий Буланин, 1997. 141 с.

18 Мифы провинциальной культуры: Тезисы международ. симп. 11 мая 1992 г. / СамГУ; СамГПУ; Международный центр культуры «Волга». Самара: Изд-во Самарского ун-та, 1992. 198 с.

19 *Михайлов М. Л.* Уральские очерки // Оренбургский край в произведениях русских писателей / авт.-сост. Прокофьева А. Г., Пузанева Т. Н. Оренбург: Изд-во ОГПИ, 1991. 92 с.

20 *Никанорова Е. К.* Буря на море, или Буран в степи. Статья вторая // Материалы к словарю сюжетов и мотивов / отв. ред. Ромодановская Е. К. Новосибирск: Изд-во СО РАН, 2004. Вып. 6: Интерпретация художественного произведения. Сюжет и мотив. С. 3–30.

21 *Орябинский Ю. М.* Родная улица моя // Гостиный двор. 2001. № 12. С. 10–14.

22 *Плещеев А. Н.* Житейские сцены. М.: Сов. Россия, 1986. 352 с.

23 *Подорога В. А.* Простирание или География «русской души» // Хрестоматия по географии России. Образ страны: Пространства России / авт.-сост. Д. Н. Замятин, А. Н. Замятин; под ред. Д. Н. Замятина. М.: МИРОС, 1994. С. 131–132.

24 *Пыхтина Ю. Г.* Сквозные пространственные образы в русской литературе: монография. Saarbrücken: GmbH LAP LAMBERT Academic Publishing, 2011. 150 с.

25 Российская провинция: опыт комплексного исследования. Материалы научно-практической конференции / под ред. проф. А. П. Мякшева. Саратов: КУБиК, 2009. 315 с.

26 Русская провинция и мировая культура. Ярославль: Изд-во ЯГПУ, 1998. 103 с.

27 Русская провинция. Культура XVIII–XX вв.: реалии культурной жизни. М.: РИК, 1993. 133 с.

28 *Салтыков-Щедрин М. Е.* Губернские очерки. Новосибирск, Новосибирское книжное изд-во, 1986. 480 с.

29 *Свиньин П. П.* Картина Оренбурга и его окрестностей // *Прокофьева А. Г.* Оренбургский край в произведениях русских писателей: учеб. пособие по литерат. краеведению. Оренбург: Изд-во ОГПИ, 1991. Ч. 1. С. 16–26.

30 *Степной Н. А.* Сказки степи. Оренбург: Изд-е тов-ва «Степь», 1918. 171 с.

31 *Строганов М. В.* Провинциаловедение, краеведение и прочие региональные исследования. Вместо предисловия // Пространство культуры и стратегии исследования: Статьи и материалы о русской провинции. Курск: Изд-во КГУ, 2006. С. 3–9.

32 *Тамарченко Н. Д.* Кризис «микромира» в русской повести рубежа веков // Новый филологический вестник. 2005. № 1. URL: http://slovorggu.ru/nfv2005_1_pdf/06Tamarchenko.pdf (дата обращения: 30.03.2019).

33 *Тришин В. Н.* Большой русский словарь-справочник синонимов // Trishin.ru. URL: www.trishin.ru (дата обращения: 10.03.2019).

34 *Уханов И. С.* Свет памяти. Челябинск: Южно-Уральское книжное изд-во, 1981. 526 с.

35 *Чаадаев П. Я.* Философические письма. Апология сумасшедшего // Lib.ru. URL: http://az.lib.ru/c/chaadaew_p_j/text_0010.shtml (дата обращения: 25.03.2019).

36 *Чехов А. П.* Письмо Чеховым, 29 апреля 1890 г. Екатеринбург // *Чехов А. П.* Полн. собр. соч. и писем: в 30 т. Письма: в 12 т. М.: Наука, 1975. Т. 4: Письма, январь 1890 – февраль 1892. С. 70–73.

37 *Шакиров С. М.* Мотив дороги как парадигма русской лирики: дис. … канд. филол. наук. Магнитогорск, 2001. 196 с.

38 *Berdyaev N. A.* The Origin of Russian Communism / translated by R. M. French. London: G. Bless, 1937. 188 p. (published first in German 1937; in Russian 1955 under the title “Istoki i Smysl Russkogo Kommunizma” (lit.) “Sources and Meaning of Russian Communism”).

39 *Chekhov A. P.* The Bride // Forty Stories / translated and with an introduction by Robert Payne. N.Y.: First Vintage Classics, 1991. P. 93–100

40 *Chekhov A. P.* My Life / translated by Constance Garnett. N.Y.: Penguin Random House, 2004. 160 p.

41 *Chekhov A. P.* Letters of Anton Chekhov to His Family and Friends with Biographical Sketch / translated by Constance Garnett. N.Y.: Penguin Random House, 2004. 424 p.

42 *Gogol N. V.* Dead Souls / translated by Charles James Hogarth. N.Y.: Clap Publishing, 2017. 390 p.

43 *Korolenko V. G.* In Bad Company / translated by Suzanne Rozenberg // Archive.org. URL: https://archive.org/details/InBadCompany (дата обращения: 20.03.2019).

44 *Leskov N. S.* The Cathedral Clergy: A Chronicle. Indiana, Bloomington: Slavica Publishers, 2010. 352 p.

REFERENCES

1 Belousov A. F., Abashev V. V., Tsiv'ian T. V. *Geopanorama russkoi kul'tury: Provintsiia i ee lokal'nye teksty* [Geopanorama of Russian culture: Province and its local texts]. Moscow, Iazyki slavianskoi kul'tury Publ., 2004. 672 p. (In Russian)

2 Berdiaev N. A. O vlasti prostranstv nad russkoi dushoi [On the power of spaces over the Russian soul]. In: *Sud'ba Rossii. Opyty po psikhologii voiny i natsional'nosti* [Fate of Russia. Experiments on the psychology of war and nationality]. Moscow, Mysl' Publ., 1990, pp. 59–65. (In Russian)

3 Bunin I. A. *Zhizn' Arsen'eva* [The Life of Arseniev]. St. Petersburg, Azbuka Publ., 2015. 352 p. (In Russian)

4 Veidle V. V. *Zadacha Rossii* [Mission of Russia]. Minsk, Izdatel'stvo Belorusskoi Pravoslavnoi Tserkvi Publ., 2011. 512 p. (In Russian)

5 Gachev G. D. *Natsional'nye obrazy mira* [Functional images of the world]. Moscow, ITs “Akademiia” Publ., 1998. 432 p. (In Russian)

6 Gor'kii M. Gorodok Okurov [Okurov Town]. In: Gor'kii M. *Polnoe sobranie sochinenii: khudozhestvennye proizvedeniia: v 25 t.* [Complete works: works of art: in 25 vols.]. Moscow, Nauka Publ., 1968, vol. 10: Gorodok Okurov. Zhizn' Matveia Kozhemiakina. Nabroski, 1909–1911, 1971 [Okurov Town. The Life of Matvey Kozhemyakin. Sketches. 1909–1911, 1971], pp. 5–94. (In Russian)

7 Gurevich A. Ia. Problema mental'nostei v sovremennoi istoriografii [The issue of mentalities in modern historiography]. In: *Vseobshchaia istoriia: Diskussii, novye podkhody* [General history: Discussions, new approaches]. Moscow, Nauka Publ., 1989, vol. 1, pp. 75–89. (In Russian)

8 Gusev-Orenburgskii S. I. Strana ottsov [The fathers`country]. In: *Russkaia literatura — Biblioteka russkoi literatury* [Russian literature — a Library of Russian literature]. Available at: http://lib-rus.do.am/publ/gusev_orenburgskij_sergej_ivanovich_strana_otcov/1-1-0-686 (accessed 20 March 2019). (In Russian)

9 Dal' V. I. Orenburgskii krai v khudozhestvennykh proizvedeniiakh pisatelia [Orenburg region in the works of the writer]. In: *Vladimir Ivanovich Dal'* [Vladimir Ivanovich Dahl], collected by A. G. Prokof'eva and other. Orenburg, Orenburgskoe knizhnoe izdatel'stvo Publ., 2001. 416 p. (In Russian)

10 *Zhizn' provintsii: Materialy i issledovaniia. Sbornik statei po materialam Vserossiiskoi nauchnoi konferentsii s mezhdunarodnym uchastiem "Zhizn' provintsii kak fenomen dukhovnosti" 15–17 noiabria 2012 g.* [Provincial life: Materials and research. Collection of articles based on the proceedings of the all-Russian scientific conference with international participation "Life of the province as a phenomenon of spirituality" November 15–17, 2012], edited by N. M. Fortunatova. Nizhnii Novgorod, Diatlovy gory Publ., 2013. 320 p. (In Russian)

11 Zaionts L. O. Provintsiia: opyt istoriografii [The province: experience of the historiography]. *Otechestvennye zapiski*, 2006, no 5, pp. 70–88. (In Russian)

12 Zlotnikova T. S. Provintsiia [Province]. In: *Chelovek. Khronotop. Kul'tura. Vvedenie v kul'turologiiu* [Person. The chronotope. Culture. Introduction to cultural studies]. Iaroslavl', Aleksandr Rutman Publ., 2003, pp. 85–101. (In Russian)

13 Kliuchevskii V. O. *O russkoi istorii* [On the Russian history]. Moscow, Prosveshchenie Publ., 1993. 576 p. (In Russian)

14 Lavrenova O. A. *Otobrazhenie geograficheskogo prostranstva v russkoi poezii 18 – nachala 20 veka (geokul'turnyi aspekt)* [Mapping geographical space in Russian poetry of the 18th – early 20th century (geocultural aspect): PhD thesis, summary]. Moscow, 1996. 25 p. (In Russian)

15 Likhachev D. S. *Zametki o russkom* [Notes on Russian]. Moscow, Sovetskaia Rossiia Publ., 1984. 464 p. (In Russian)

16 Losskii N. O. Kharakter russkogo naroda [Russian people`s character]. In: *Usloviia absoliutnogo dobra: Osnovy etiki; Kharakter russkogo naroda* [Conditions of absolute good: Foundations of ethics; Character of the Russian people]. Moscow, Politizdat Publ., 1991. pp. 238–349. (In Russian)

17 *Mir russkoi provintsii i provintsial'naia kul'tura* [The world of the Russian province and provincial culture]. St. Petersburg, GIIS: Dmitrii Bulanin Publ., 1997. 141 p. (In Russian)

18 *Mify provintsial'noi kul'tury: Tezisy mezhdunarod. simp. 11 maia 1992 g.* [Myths of provincial culture: Theses of the international journal. SIMP. May 11, 1992], SamGU; SamGPU; Mezhdunarodnyi tsentr kul'tury "Volga" [Samsu; Samspu; international center of culture "Volga"]. Samara, Izdatel'stvo Samarskogo universiteta Publ., 1992. 198 p. (In Russian)

19 Mikhailov M. L. Ural'skie ocherki [Ural essays]. In: *Orenburgskii krai v proizvedeniiakh russkikh pisatelei* [Orenburg region in the works of Russian writers], authors-compilers by Prokof'eva A. G., Puzaneva T. N. Orenburg, Izdatel'stvo OGPI Publ., 1991. 92 p. (In Russian)

20 Nikanorova E. K. Buria na more, ili Buran v stepi. Stat'ia vtoraia [A storm at sea, or a Blizzard in the steppe. Article two]. In: *Materialy k slovariu siuzhetov i motivov* [Materials for the dictionary of stories and motives], responsible editor Romodanovskaia E. K. Novosibirsk, Izdatel'stvo SO RAN Publ., 2004, vol. 6: Interpretatsiia khudozhestvennogo proizvedeniia. Siuzhet i motiv [Interpretation of an artistic work. Plot and motif], pp. 3–30. (In Russian)

21 Oriabinskii Iu. M. Rodnaia ulitsa moia [My native street]. *Gostinyi dvor*, 2001. no 12, pp. 10–14. (In Russian)

22 Pleshcheev A. N. *Zhiteiskie stseny* [Everyday life scenes]. Moscow, Sovetskaia Rossiia Publ., 1986. 352 p. (In Russian)

23 Podoroga V. A. Prostiranie ili Geografiia "russkoi dushi" [Spreading or Geography of the "Russian soul"]. In: *Khrestomatiia po geografii Rossii. Obraz strany: Prostranstva*

Rossii [Textbook on the geography of Russia. Image of the country: Spaces of Russia], author-compilers D. N. Zamiatin, A. N. Zamiatin; edited by D. N. Zamiatin. Moscow, MIROS Publ., 1994, pp. 131–132. (In Russian)

24 Pykhtina Iu. G. *Skvoznye prostranstvennye obrazy v russkoi literature: monografiia* [Open-ended space images in Russian literature: a monograph]. Saarbrücken, GmbH LAP LAMBERT Academic Publishing Publ., 2011. 150 p. (In Russian)

25 *Rossiiskaia provintsiia: opyt kompleksnogo issledovaniia. Materialy nauchno-prakticheskoi konferentsii* [Russian province: the experience of a comprehensive study. Proceedings of scientific-practical conference], edited by professor A. P. Miakshev. Saratov, KUBiK Publ., 2009. 315 p. (In Russian)

26 *Russkaia provintsiia i mirovaia kul'tura* [Russian province and world culture]. Iaroslavl', Izdatel'stvo IaGPU Publ., 1998. 103 p. (In Russian)

27 *Russkaia provintsiia. Kul'tura XVIII–XX vv.: realii kul'turnoi zhizni* [Russian province. Culture of the 18th–20th centuries: the realities of cultural life]. Moscow, RIK Publ., 1993. 133 p. (In Russian)

28 Saltykov-Shchedrin M. E. *Gubernskie ocherki* [Provincial essays]. Novosibirsk, Novosibirskoe knizhnoe izdatel'stvo Publ., 1986. 480 p. (In Russian)

29 Svin'in P. P. Kartina Orenburga i ego okrestnostei [Picture of Orenburg and its surroundings]. In: Prokof'eva A. G. *Orenburgskii krai v proizvedeniiakh russkikh pisatelei: uchebnoe posobie po literaturnomu kraevedeniiu* [Orenburg region in the works of Russian writers: a textbook on literary local history]. Orenburg, Izdatel'stvo OGPI Publ., 1991, part 1, pp. 16–26. (In Russian)

30 Stepnoi N. A. *Skazki stepi* [Tales of the steppe]. Orenburg, Izdanie tovarishchestva "Step'" Publ., 1918. 171 p. (In Russian)

31 Stroganov M. V. Provintsialovedenie, kraevedenie i prochie regional'nye issledovaniia. Vmesto predisloviia [Provincial studies, local history, and other regional studies. Instead of a Preface]. In: *Prostranstvo kul'tury i strategii issledovaniia: Stat'i i materialy o russkoi provintsii* [Space of culture and research strategies: Articles and materials about the Russian province]. Kursk, Izdatel'stvo KGU Publ., 2006, pp. 3–9. (In Russian)

32 Tamarchenko N. D. Krizis "mikromira" v russkoi povesti rubezha vekov [The crisis of the "microcosm" in the Russian story of the turn of the century]. *Novyi filologicheskii vestnik*, 2005, no 1. Available at: http://slovorggu.ru/nfv2005_1_pdf/06Tamarchenko.pdf (accessed 30 March 2019). (In Russian)

33 Trishin V. N. Bol'shoi russkii slovar'-spravochnik sinonimov [Big Russian dictionary-directory of synonyms]. In: *Trishin.ru.* Available at: www.trishin.ru (accessed 10 March 2019). (In Russian)

34 Ukhanov I. S. *Svet pamiati* [The light of memory]. Cheliabinsk, Iuzhno-Ural'skoe knizhnoe izdatel'stvo Publ., 1981. 526 p. (In Russian)

35 Chaadaev P. Ia. Filosoficheskie pis'ma. Apologiia sumasshedshego [Philosophical letters. Apology of a madman]. In: *Lib.ru.* Available at: http://az.lib.ru/c/chaadaew_p_j/text_0010.shtml (accessed 25 March 2019). (In Russian)

36 Chekhov A. P. Pis'mo Chekhovym, 29 aprelia 1890 g. Ekaterinburg [Letter to Chekhov, April 29, 1890 Yekaterinburg]. In: Chekhov A. P. *Polnoe sobranie sochinenii i pisem: v 30 t. Pis'ma: v 12 t.* [Complete collection of works and letters: in 30 vols. Letters: in 12 vols.]. Moscow, Nauka Publ., 1975, vol. 4. Pis'ma, ianvar' 1890 – fevral' 1892 [Letters, January 1890 – February 1892], pp. 70–73. (In Russian)

37 Shakirov S. M. *Motiv dorogi kak paradigma russkoi liriki* [Motif of the road as a paradigm of Russian lyrics: PhD thesis, summary]. Magnitogorsk, 2001. 196 p. (In Russian)

38 Berdyaev N. A. *The Origin of Russian Communism, translated by R. M. French.* London, G. Bless Publ., 1937. 188 p. (published first in German 1937; in Russian 1955 under the title "Istoki i Smysl Russkogo Kommunizma" (lit.) "Sources and Meaning of Russian Communism"). (In English)

39 Chekhov A. P. *The Bride. Forty Stories, translated and with an introduction by Robert Payne.* New York, First Vintage Classics Publ., 1991, pp. 93–100 (In English)

40 Chekhov A. P. *My Life, translated by Constance Garnett.* New York, Penguin Random House Publ., 2004. 160 p. (In English)

41 Chekhov A. P. *Letters of Anton Chekhov to His Family and Friends with Biographical Sketch,* translated by Constance Garnett. New York, Penguin Random House Publ., 2004. 424 p. (In English)

42 Gogol N. V. *Dead Souls*, translated by Charles James Hogarth. New York, Clap Publishing Publ., 2017. 390 p. (In English)

43 Korolenko V. G. In Bad Company, translated by Suzanne Rozenberg. In: *Archive. orgiu.* Available at: https://archive.org/details/InBadCompany (accessed 20 March 2019). (In English)

44 Leskov N. S. *The Cathedral Clergy: A Chronicle.* Indiana, Bloomington, Slavica Publishers Publ., 2010. 352 p. (In English)