

## **ANTIWORLDS OF NIKOLAI GOGOL. PROBLEMS AND FEATURES OF THE USE OF TEXT AND ANTI -TEXT BY CREATING ALTERNATIVE LITERARY AND ARTISTIC REALITY**

In this scientific study, the author sets the goal to solve the “two Gogols” dilemma. The dilemma arose as a result of a discussion between the critic Belinsky and the writer Gogol. Throughout the history of research, literary critics have not been able to answer the question of how Gogol managed to combine the critical nature of his literary works and reactionary moral beliefs. Since none of the proposed solutions to the dilemma can be called absolutely convincing, in this scientific study the hypothesis of the unity of the personality of Gogol the artist and Gogol the publicist is defended. The contradiction between the religious and moral-ethical values declared by Gogol the publicist and the aesthetics of his literary and artistic reality was made with the help of the hypothesis that in Gogol’s creative work was limited to a single literary style (method), which the author defined as "negativism".

The method of negativism consists in creating an alternative literary and artistic reality, an anti-world based on the destruction of the artistic reality of precedent texts: the denial of moral, ethical, religious values, the social structure of society by turning them into their opposites. In the literary style (method) of negativism, the author also refers to the works of Old Russian and European medieval literature, which Mikhail Bakhtin, Dmitry Likhachev, Alexander Panchenko were attributed to the so-called "Laughing World" of literature. The "Laughing World" served to describe the phenomenon of "inverted" language behavior in relation to culture in particular to literature, medieval Western Europe and Ancient Russia. The author is sure that the proof of the fact that Gogol worked in the style of negativism is the active use of antitext by the author which in turn will remove all the contradictions between his moral views and artistic creativity.

This will be possible due to the fact that the works of this style did not include a parody or anticlerical orientation. Literary works of the style of negativism were a separate artistic method of constructing an alternative reality, which by its nature was not a reflection of the empirical experiences of the author, but rather was the exact opposite of his belief and beliefs. This fact removes all the contradictions between Gogol the writer and Gogol the philosopher. Gogol’s dependence on the creative method chosen by him led the author to the threshold of the creative crisis at the moment when his literary method was fully formed and

the transition of literary interests from the poetics of Romanticism to Christian idealism was completed.

Having mastered the style of negativism, which was of the medieval origin, Gogol did not possess a “medieval worldview” and made himself convinced that his literary method was immoral in relation to the Orthodox Church and society. Gogol’s paradox laid in the fact that in the 19th century he used the literary style characteristic of the period of the 9th-15th centuries. However, Gogol himself and his contemporaries in their religious views evolved towards lesser religious freedom and church censorship. So that to substantiate the hypothesis of Gogol's usage the style of negativism, the author choses the following stories: *Hans Kuehelgarten*, *Christmas Eve*, *Nevsky Prospect*, *Taras Bulba*, *The Government Inspector*, *The Overcoat*, *Dead Souls*. The study is preceded by the theoretical part, where, using the methodology of Julia Kristeva, Roland Barthes, Gérard Genette, Hans-Georg Gadamer, Dmitry Likhachev and Mikhail Bakhtin a model of the functioning of the literary style (method) negativism will be described and a terminological dictionary of research will be formed.

The result of the study should be the theoretically formulated and practically substantiated hypothesis about the “missing link” in the theory of literary styles, proposed to the scientific community for further consideration, as well as new material for translating the discourse on Gogol’s work from the field of mythology and Christian mysticism into a scientific channel.

Keywords: Nikolai Gogol, Christian mysticism, negativism, alternative literary and artistic reality, anti-world, anty-text, intertextuality.

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