

"The emotional atmosphere of the novel isn't simple; it is always the combination of characters' internal voice and the story-teller's voice at first indifferent and derisive, and then sad and stern" [1; p. 40].

In the novel it is also depicted the Valley of Slag which contrasts with the image of "an untouched green bosom of the new world" above which in dreams of the protagonist someday "the star of incredible happiness will begin to shine" for everybody. Thus, Francis Scott Fitzgerald with the help of characters from the given novel demonstrates a basis of human relationships and passions of the "Jazz Age" period, convicts vices and the essence of "the American dream".

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UDC 82-9

PHILOSOPHY OF CHRISTIANITY IN N.S. LESKOV'S PUBLICIST WORKS OF LATE YEARS

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The aim of the paper is to overview religious and philosophical aspects of Leskov's publicist works as an integral system. The philosophy of Christianity lies at the core of this system; and Leskov devoted his life to the important process of spiritual self-identification.

The late years of N.S. Leskov's writing career have been extremely fruitful. Rethinking of religious and philosophical problems is accompanied by revealing undying interest to social aspects of Russian life, focusing on a variety of themes and issues related to writer's literary and publicist creativity and as such representing a wide and multi-faceted picture of Russia in the 1880s – 1890s. During this period Leskov has become a very deep thinker and extremely sharp analyst of the Russian life, open for a dialogue with his counterparts and readers. The poetic laws of Leskov-publicist and Leskov-writer interact much closer with each other. The writer himself commented on his late literary practice as follows: 'My latest works about Russian society are very ruthless. 'Paddock', 'Winter day', 'Lady and fefela'. Readers do not like them for their cynicism and directness. But I do not want readers to like me. Let them choke but read my short stories. I know how to make readers like me, but I do not want them to like me. I want to criticise and torment them' [1]. The above words can be applied to the opinion about his late publicist writings.

During this period the writer is published in a number of editions of liberal and populist direction such as 'The Russian Thought', 'The Week', 'The Herald of Europe'. Leskov publishes a large set of articles in 'The New Time' and 'The Petersburg Newspaper'. One can make a conclusion that during his rather long publicist activity Leskov could not find the edition that completely coincided with his ideological settings. During all his life he has been arguing and criticising the institutions including those where he published his works. We believe that this kind of attitude towards journalistic editions was linked with Leskov's understanding of the ideal publicist – the one who can be called a fair critic, active public figure, analyst, thinker, permanently involved in the free search of truth, full of doubt, contradictions, especially in the matters of finding ways leading to the spiritual origin and development of Russia.

The theme of folk remains in the centre of Leskov's publicist system and acquires more facets and sides building a connection with religious and philosophical searches of Leskov himself and that time and as a result obtaining new emphasis. To these refer the issues of national reading that have gained popularity in the middle 1880s and the ideas of Lev Tolstoy.

The primary place in Leskov's publicist writing takes the many-sided comprehension of spiritual and religious themes in such articles as 'Corrupt word' (The Petersburg Newspaper. 1886. No. 247), 'Aspiration to regalia (A Note to the point)' (The New Time.1887. No. 4216), 'About talks before the holiday' (The New Time.1887. No. 4246), 'Two legends about the old-time prologue. Conscientious Danila' (The New Time.1887. No. 4286), 'Farrar's work about Christianity' (The New Time.1888. No. 4334), 'Indulgence and connivance in divorce cases of grandees' (The New Time.1888. No. 4570), 'Grand Merci' (The New Time.1889. No. 4819), 'About the Cross of Sergius of Radonezh' (The New Time.1891. No. 5591), 'About breadwinners (Letter to the editor)' (The Week. 1891. No. 1), Iconography: 'About the artist Nikita and his co-pupils' (The New Time. 1886. No. 3889) and others.

Referring to these religious issues, the writer reflects about metaphysical aspects of existence conventions, confrontation between the soul and body, dialectics of life and death. Mention should be made of the fact that by the second half of the 1880s Leskov has completely acquired the ideal of serving Christ, typical for the early Christianity period paying no attention to the church strata in the Orthodox learning.

Characteristically that during this period Leskov turns to the Prologue of the early Christianity, revising plots and images of hagiographic literature. The Old-time Prologues, in his opinion, are intended for coreligionists with zeal and completeness of Orthodox faith in contrast to the new abbreviated Prologues. One can constitute that the Old Believers' theme represented in Leskov's publicist and literary works is partially converted into the theme of Prologue literature. On the basis of the Prologue Leskov writes 45 originally interpreted narrations, including the cycle of 36 works called 'Legendary characters. The experience of systematic review' and 9 legends making together the cycle of 'Byzantine legends'. Apart from the Prologue Leskov also pays interest to the latest works about Christianity, namely F.V. Farrar's composition 'The first days of Christianity' (1888), G. Boissier's work 'The Roman religion from Augustus to the Antonins' (1874), F.A. Ternovsky's writings 'Three centuries of Christianity' (1877) and 'Greco-East church in the time of Ecumenical councils' (1883), and G. Skovoroda's work 'Dialogue, or oratory about the ancient world' (1772).

Leskov's interest to the early period of Christianity as well as his reflections about Christianity literature and the church in general were interpreted in the religious part of his publicist texts. They are personalized and are devoted to a certain person, for example the reverend Sergius, the ingenious isograph Nikita or the Christianity scholar Farrar [2, 3, 4]. The author continues to study the mores and customs of the church life.

According to Leskov, the early Christianity is an ideal of true faith and Orthodox behaviour, the ideas are represented in his comments on the work of the American theologian F. Farrar titled 'Farrar's composition about Christianity'. The priest A. Men in the 'Bible Dictionary' provides the following definition of his activity: in his church activity Farrar belonged to the so-called 'Broad Church', being tolerant to various directions in Anglicanism. Farrar's opinions were often criticised, and their ideological amplitude (for instance his friendship with Ch. Darwin) was a source of complaints, but his works and sermons were highly popular and often reprinted. Lack of confessional illiberality gained Farrar's books love on the side of Orthodox readers' [5].

In Leskov's opinion, Farrar's works are characterised as 'superb English study, providing vivid and lively pictures of the newborn Christianity', 'the most exciting period in the life of humanity', 'curious in content and professional in narration' [6].

In a cycle of his articles Leskov turns to the theme of iconography. The article 'About the Cross of Sergius of Radonezh' the author is inspired by the icon of the reverend Sergius that, according to Leskov, represents a memorial of Russian iconography. In the article 'About the artist Nikita and his co-pupils' the author focuses on the person of the ingenious iconographer and renovator N.S. Rachevsky (? – 1886), who followed the traditions of the Old Believers (also known as Stroganov Old Russian school of iconography) [7]. The understanding of this school of iconography was demonstrated in Leskov's novel 'The Imprinted Angel' and in creating the image of the iconographer Sebastian.

The period of early Christianity and Old Believers attracted Leskov because of their purity and sincerity, observance of the Orthodox canons and was reflected in his writings of the 1860s and in later articles: 'Another bold pen' (The Petersburg Newspaper. 1886. No. 299), 'More mistakes' (The Petersburg Newspaper. 1886. No. 300), 'The right way' (The Petersburg Newspaper. 1886. No. 312), 'Temptation of Russian Old Believers' (The Petersburg Newspaper. 1894. No. 83). The interest to this theme will account for Leskov's convergence with L.N. Tolstoy whom he learnt in 1887 and was influenced by his literary works as well as religious writings.

Consequently, the ideas of the late Leskov-publicist about the human and society are becoming more universal in character, acquiring new accents in his philosopho-sociological concept that has supplied the publicist writings of the earlier periods. The structural origin of Leskov's publicist system is provided by the universal laws of existence, the most important of them being morality which can and must spread its influence

on all and everyone because it is based on the inherent instincts of kindness and sincerity and human's natural striving for spiritual growth. As a result, the genre and style characteristics of Leskov's articles are being changed by the involvement of philosophical and religious reflections of the author. The principal genre of Leskov's publicist system can be named as philosophical article combining aesthetics and poetics of feuilleton, newspaper article and philosophical essay.

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UDC 821. 11 “19“

THE ORIGIN AND THE ARTISTIC ORIGINALITY OF THE COLLECTION OF POEMS “LYRICAL BALLADS” BY W. WORDSWORTH AND S.T. COLRIEDGE

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The article deals with the origin of the collection of poems “Lyrical Ballads”. The artistic originality of the collection of poems is analyzed. The author dwells upon the letter which was written by Wordsworth while crossing the Alps. The article also surveys some aspects and principles of methodology of a literary research.

It should be noted that W. Wordsworth's work «will be very obscure to those persons who are not acquainted with the circumstances of his life, and they will be perused with greater pleasure and profit by all who are conversant with his history» [1, p. 44]. We also should admit that his poems «are no visionary dreams, but practical realities. He wrote as he lived, and he lived as he wrote. His poetry had its heart in his life, and his life found a voice in his poetry» [1, p. 34].

Nowadays it is very difficult to overestimate the importance of the friendship between W. Wordsworth and S.T. Coleridge. This connection might have been one of the most impressive sources of inspiration for English romanticism. S.T. Coleridge first met W. Wordsworth in the fall of 1795. Two years later their relationship became more tense. They were neighbours for about a year in Somerset. The first and main result of their friendship was the publication of a collection of poems “Lyrical Ballads”.

S.T. Coleridge in his «Biographia Literaria» notes: «During the first year that Mr. Wordsworth and I were neighbours, our conversations turned frequently on the two cardinal points of poetry, the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colours of imagination. <...> The thought suggested itself to which of us I do not recollect that a series of poems might be composed of two sorts. In the one, the incidents and agents were to be, in part at least, supernatural; and the excellence aimed at was to consist in the interesting of the affections by the dramatic truth of such emotions, as would naturally accompany such situations, supposing them real. And real in this sense they have been to every human being who, from whatever source of delusion, has at any time believed himself under supernatural agency. For the second class, subjects were to be chosen from ordinary life; the characters and incidents were to be such as will be found in every village and its vicinity, where there is a meditative and feeling mind to seek after them, or to notice them, when they present themselves.» [2, p. 227–228]. It is well-known that W. Wordsworth was supposed to write poems of the second class. Most of his poems coincide with the principle explained above. But it should be said that the poems “Goody Blake and Garry Gill” and “The Thorn” have some supernatural elements, so it is possible to attribute these poems to the first class.

One of the most fundamental motifs of the whole collection is a theme of suffering and liberation from this torments. Poems such as “Goody Blake and Garry Gill”, “The Thorn”, “We are Seven”, “The female