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PAPERS IN ENGLISH

RUBRIC

«HISTORY AND ARCHEOLOGY»

THE SYSTEM OF PERIODICALS IN TAMBOV PROVINCE AT THE END OF THE 18TH AND BEGINNING OF THE 20TH CENTURIES

Maria Voishcheva

Student

*of the Belgorod State University "BSU",
Russia, Belgorod*

Elena Musaelian

Scientific advisor,

*Associate Professor of the Department of Foreign Languages
Belgorod State National Research University,
Russia, Belgorod*

Abstract. The article explores the history of the formation and development of the pre-revolutionary Tambov periodical press. In particular, key figures who made a significant contribution to the improvement of periodicals are considered. The conclusion reflects the results of the development of periodicals in Tambov Province.

Keywords: historical source, periodicals, Tambov Province, printing house.

The development of modern historical science is characterised by a great interest in the study of the social history of Russia in the second half of the nineteenth and early twentieth centuries. Parallels can be drawn between the processes of state development at that time, the modernization of many aspects of society and the social transformations taking place in the last twenty years of the twenty-first century.

Evolution in the periodical press is also the result of modernization of many spheres of social life in Russia in the second half of XIX - early XX centuries, and it is associated with the "Great Reforms" of 1860-1870s. Transformations in education increased the number of literate people, which broadened the readership, and relaxed censorship allowed many periodicals to increase circulation of newspapers, magazines, etc.

The process of development of the periodical press proceeded evenly throughout the territory of the Russian Empire; publishers in Moscow and St. Petersburg, as well as the provinces made great progress. Now, the attention of scientists is increasingly attracted to provincial periodicals, because in order to study the great Russian people, which spread over vast territories, it is not enough to study only the capital's periodicals, we must look wider, paying close attention to each region, which has its own distinctive characteristics. The expansion of the field and methods of historical research is directing the vector of scholarly interest towards the study of local history.

V.I. Bovykin [1] and A.N. Bokhanov [2], whose works have examined the specifics of the formation and functioning of the stock press, have made an invaluable contribution to the development of the issue of information capabilities of periodicals in the second half of the 19th and early 20th centuries.

S.S. Dmitriev [4], later by A.G. Golikov [6], created original studies of periodicals. In their works, these researchers developed a set of general theoretical and methodological issues of source studies of the periodical press.

The study of history is one of the fundamental aspects of knowing how a society has functioned over the centuries. In order to learn about the past of a people, country, city, etc., it is necessary to resort to the study of historical sources. As it is known, historical sources can be tangible (archaeological sites) and intangible (written). Written sources carry a huge amount of information about people and the time in which they were created. Historical sources are the basis of any historical research, without their study in a deep dialectical unity of content and form is impossible scientific knowledge of the history of social development [9, p. 13].

There have long been debates around historical sources, and even the definition itself has caused some dissonance in research circles. For example, A.S. Lappo-Danilevsky said that "a historical source is a realised product of the human psyche, suitable for the study of facts with historical significance". I.D. Kovalchenko regarded as historical sources "everything that is related to the history of nature and human society" [8, p. 3]. The dominant definition was that of I.N. Danilevsky and V.V. Kabanov: "A historical source is everything from which one can obtain information about the development of society" [3, p. 10].

The periodical press, and printing in general, appeared in Tambov province thanks to the private initiative of Gavriil Romanovich Derzhavin, the governor of Tambov in 1786-1788. Derzhavin entered Russian history as a writer, Minister of Justice, governor of two provinces, and personal assistant of Catherine II. Taking advantage of the decree of 1773, which allowed the establishment of public printers in the provincial boards and the "Decree on free printers", two "free printers" appeared in the Tambov land.

The primary task of the printing house at the initial stage of its development, according to G.R. Derzhavin's ideas, was economic gain and the elimination of bureaucracy. In his letter to N.I. Novikov, the leading printer of those years, the Governor wrote: "In view of the vastness of the local province and the multitude of current affairs, there are many papers that would rather have their course through a printing house; if I find it advantageous that it is cheaper to maintain one mill than a number of empty feeders, I would venture to establish a printing house for clerical production only" [7, p. 26]. After reading, the letter N.I. Novikov sent to Tambov a printing press, printing materials and trained people. G.R. Derzhavin ordered from Moscow printed originals of forms, laws and stationery.

The printing house started to work actively in 1788, producing printed copies of senate decrees, orders of the governor's office and others. On a regular basis, leaflets with information about the prices of bread and flour were issued, aimed at curbing the appetite of provincial commissioners. January 1, 1788 saw the publication of the first issue of the newspaper "Tambovskie izvestiya" - the first provincial newspaper, the prototype of "provincial gazette", which appeared everywhere 50 years later.

There is very scant information about the development and functioning of "Tambovskie izvestiya". The Russian Bibliographer journal of 1913 quoted a few facts from N.M. Petrovskiy's article: the paper published information that was previously published on leaflets, summaries of local events and visits of celebrities were published, the newspaper was distributed through town governors; for gathering information the newspaper had a special desk, the prototype of the modern editorial office, with one head clerk and two scribes. The newspaper published announcements, posters, information about contracts and payoffs, and about runaway recruits. Current events were covered, for example, the opening of the Morshansk City Duma in February 1788. The newspaper wrote about it in detail, listing those present and describing the ritual of the opening [7, p. 30].

Thanks to the activities of G.R. Derzhavin, A.M. Nilov, who managed the printing house after the Viceroy left, the work of I.G. Rachmaninov, Tambov Province at the end of the XVIII century reached one of the first places in print production.

Notwithstanding the success of the end of the XVIII century, at the beginning of the XIX century, the Tambov Gubernia printing did not develop further, as a decree of 1796 "On free printing-houses closing" was issued; as a result of it the printing-house, founded by Derzhavin, was sold in 1778 to A.M. Nilov for the governmental subsidies.

The new dawn of the printing industry in Tambov province was connected with Governor Nikolai Mikhailovich Gamaley; it was under his leadership that the "Tambov Province Gazette" was founded in 1837, which began to be published from 1838 under Governor Alexander Alexandrovich Kornilov on Saturdays. At first, the Gazette was a kind of a board, where information about awards, official sale of estates, etc. was published.

In 1861, a weekly newspaper "Tambovsky diocesan Gazette" was published, which was supervised by the Tambov ecclesiastical consistory, under the guidance of Bishop Theophan of Tambov and Shatsk. It published the official materials of the Synod and consistory, local diocesan orders and announcements, articles on church history (including those of local historians G.V. Khitrov and S.A. Bereznevsky) [5, p. 5]. The articles dealt with the history of the region, and discussed social, political, and philosophical problems. From 1812, the work of the Tambov church archeological committee, which was engaged in the preservation of church antiquities, was described in detail. The editors of the newspaper were appointed rectors of the Tambov Theological Seminary, who were approved by the Synod on the petition of the Tambov bishop.

There were 21 printing houses in Tambov Province at the turn of the 19th-20th centuries, but most of the private ones could not compete with the official editions and were often closed down. A great success in periodicals was achieved in Kozlov, where in the early XX century there were five private printing houses. The most profitable printing house was an establishment of merchant D.Z. Kolmank, which was a steam typography with forty employees. In 1901, "Kozlovskaya Gazeta" began to be published with an editor P.P. Paduchev.

From 1905, "Tambovsky Golos" was published, with L.D. Briukhatova and N.I. Satina as editors. After Nikolay II granted "freedom of speech" (after the events of the first Russian revolution) the newspapers started gaining popularity. By 1906, there were seven periodicals in the province, but in 1907, this number was reduced to five.

By the end of the 1920s, a certain system of periodicals had developed in the Tambov Province. The following newspapers were published: "Tambovsky Krestyanin", "Tambovskaya Pravda", "Molodoi Krestyanin", district newspapers "Golos Plakhar", "Nasha Pravda", "Krasny Zvon". The main task of the editions of that period was propaganda and agitator activity; this work was based on the Rabselkorov movement in the province, which was being actively formed thanks to the press under the leadership of the provincial and district party organizations.

A great role in the development of the publishing repertoire in Tambov province in the second half of the 19th - early 20th centuries was played by public organizations, which actively spread after the reforms of the 60-70-s. They included literary-artistic, scientific, enlightening societies, professional associations, and charity organizations and so on. The Tambov Scientific Archives Commission showed the greatest activity. The provincial and zemstvo-printing house printed all the TUAC's works free of charge. The most active figures in the Commission were N.I. Dubasov, V.V. Solovsky (was the editor of the unofficial department of the "Tambovsky provincial gazette"), A.N. Nortsov, I.F. Tokmakov, I.N. Nikolev.

So, on the basis of the above mentioned facts we can conclude that the periodical press started working in Tambov Province on November 24, 1787, when a decree allowing the "free typography" in Tambov was issued. The development of periodicals was uneven; there were periods of decline and boom, but by the end of the 19th and beginning of the 20th centuries, rather solid printing establishments had been formed, with permanent publication of periodicals such as "Tambovsky Gubernskie Vedomosti", "Tambovsky Eparchial Gazette", "Tambovsky Voice" and others.

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ON THE QUESTION OF THE EVOLUTION OF THE BITS OF THE SALTOV-MAYAK CULTURE

Alexey Dziuba

Student,

Belgorod State University,

Russia, Belgorod

Abstract. In article process of reconstruction of the bit of Saltov-Mayak archaeological culture simulated on the basis of materials from excavation in the basin of Volga and Don is described. Obtained during the experimental analysis of bits data, are used for detection of features of management of a horse at the ancient population of the region.

Keywords: Saltov-Mayak archaeological culture, iron bit, typology.

In Russian historiography, the problem of evolutionary analysis of Sallow-Mayak culture rises for the first time. Its choice is due to the following factors: firstly, it is associated with the approach to the study of horse ammunition, which is widespread in modern archeology, as a historical source, usually reduced to describing the most characteristic features of individual finds. Its characteristic feature, inherited from Soviet archaeologists, is the lack of information on the purpose of individual bits' elements, the essence of the differences between their different designs and, as a result, the insufficient validity of the proposed interpretations (Gening, Khalikov, 1964; Puzikova, 1997; Ilyukov, Kosyanenko, 2007; Kovalevskaya, 2012). Secondly, the absence of even general ideas, not to mention reliable information, regarding horse management in the early Middle Ages.

The purpose of the work is an attempt to trace the evolution of the QMS clothing complex (hereinafter referred to as the Saltov-Mayak culture) using the example of iron rods. Further, on the basis of the fundamental stages of the evolutionary change of the rods, their typology by functional characteristics will be compiled. The uniqueness of the present typology lies in the fact that for the first time the isolation of typological features and the identification of the nature of functional differences between types will be carried out on the basis of the study of the horse-management process in the early Middle Ages, which, in turn, will be made specifically using experimental copies of the Saltov-Mayak culture.

Among the main tasks: 1) to make steel models of rods; 2) analyze the handling and behavior of the horse, in relation to different types of rods and on different allures; 3) perform comparative analysis of modern and experimental samples; 4) summarize and systematize the obtained data in the form of a typology.

To make copies of the bits, a detailed drawing of them was previously compiled, accurately reproducing the three most widely represented in the materials of the QMS, of the udil type (2 of them belong to the Saltov-Mayak culture), which existed on the gigantic territory of the Eurasian steppes in the early and early developed Middle Ages. In the process of designing the bits, materials of monuments of the Saltov-Mayak culture and, the so-called "late nomads" (3rd type of bits) were used (Gening, Khalikov, 1964; Pletneva, 1989; 2003). Soon, the drawings were transferred to the forging workshop of Belgorod - "Two Blacksmiths," where, by individual order, from steel (St 3G sp GOST 380-2005), by hot forging and subsequent welding of the ends of the links, three copies of bits were produced, differing in their design parameters. When the bits was cleaned and polished, they were ready for use.

The next stage of the study took place on the territory of the equestrian school of the National Research University "BelSU." After saddling, the horse chosen for the experiment was replaced by the modern "iron" with "ancient" - as it was called by the staff of the equestrian school. With each type of bits, several races were made around the perimeter of the racetrack. Another replacement of the bits in the bridle followed, this time to modern ones, and several more laps were made on the training ground. The next day, the beats were analyzed and tested by the instructor in sports of the 2nd category

of KSSh NIA "BelSU" I.V. Razgoniaeva. The operation process of the bits was recorded on a video camera (JVC Everio GZ-MG 150ER), thus a special video report was prepared. The design differences of experimental bits with each other on the one hand, and more significant discrepancies with modern types on the other, determined the nature of changes in horse management. Specimen No. 1 is represented by ring-shaped rods consisting of two links with round psalms for attaching loam belts and reins at the ends. The marked form of bits appears convergently back in the iron era and acquires characteristic local features in different cultures of the Old World. It is not surprising that in comparison with adjacent chronological and geographical groups of materials bits, combined in the 1st type, are characterized by a certain versatility in the design details. Therefore, it is fair to consider type 1 as the earliest representatives of the above-mentioned "triad." Their time as part of the antiquities of the Saltov-Mayak culture falls on the VIII-IX centuries. (Pletneva, 1967). Even with a cursory examination, their morphological resemblance to modern variants of sports "iron" and trench rods widespread in everyday life is striking. Differences affect the thickness and mass parameters of individual parts. When using this type, no qualitative changes in horse management were diagnosed in the riding process. It was possible to note a relatively tight fixation of the bits in the horse's mouth, due to their size and shape. The physiological changes in the horse's body, characterized by the activation of exocrine glands, in particular increased salivation, are also noteworthy. The operation of all 3 types of bits is characterized by additional irritation of the sensitive nerve endings of the toothless part of the oral cavity of the horse, due to the difference in their size in relation to the modern "iron" and the equality of the force acting per unit surface area of the mouth when the rein is stretched. However, as already mentioned, a significant similarity of experimental bits of type 1 with modern ones allows them to be considered the most loyal in terms of the level of impact on the autonomic nervous system of a horse. Ringed rods with nail-like psalms threaded into round holes, uncoupled at the ends of gnaws, are generalized within the framework of type 2. At the middle of the length of each psalia, they have welded trapezoidal staples for fastening the cap straps of the headband. This form is most fully represented in the monuments of the Saltov-Mayak culture and dates back to the 9th century. (Pletneva, 1967). Contrary to the idea entrenched in archaeological literature (Tishkin, 2004), according to which rod-shaped psalia contributed to better fixation of the rods in the horse's mouth, they not only turned out to be not adapted to perform such a function (the belt was quite freely "walking" on the surface of the brace, which in turn drove the gnawing), but moreover, had a different purpose. The presence of straight cheek-pieces can be legitimately explained by the desire to improve control over the control of the horse during turns, since the section of the bit opposite to the direction of movement, with the cheek-piece fixed perpendicularly, exerts pressure directly proportional to the force of the rein tension on the outside of the horse's muzzle, thereby controlling speed more strictly maneuver and the vector of subsequent movement. From this it follows that in the most expressive period of the existence of the Saltov-Mayak culture, there were certain rearrangements in the design of the bit, which led to the emergence of a specific form that occupies an intermediate position, both in terms of the severity of control and the strength of the effect on the horse's body. It is likely that such changes were caused by military-tactical considerations. The activation of the external threat from the Hungarians (at the beginning of the century) and the Pechenegs (at the end), internal upheavals ("Fronde"), created an urgent need for a mobile and highly maneuverable cavalry to suppress uprisings from within and repulse the enemy from outside. Model No. 3 is represented by ringed bits without bending with round cheek-pieces (rings) at the ends of the bits. In general, the 3rd type of experimental bit is characteristic of the nomadic cultures of the post-Saltov time, starting from the 2nd 1/2 X – 1st 1/2 XI centuries. (Pletneva, 2003). A striking feature of the whole group is the absence of an inflection of the bit, which causes the action of the bit on two jaws at the same time, which does not allow the horse to take advantage of the weakening of the pressure of the links, by means of a rein, on one side or the other, as is traced in two other examples. S.A. Pletneva explained its appearance among the Pecheneg tribes of the 9th century. a long (about 100 years) period of residence in the forest-steppe Trans-Volga region (the interfluvium of the Volga and the Urals) and, as a result, the need to move over rugged terrain, for which earlier two-piece bits were unsuitable (Pletneva, 1958). Meanwhile,

the indiscriminate distribution of bits without a bend far to the west (Porosye) and southwest into more steppe landscapes of the lower Don (Belovezhsky burial ground) and their absence, for example, in the materials of Volga Bulgaria, lying in the zone of broad-leaved and mixed taiga forests, is not entirely clear. As a result, of all three, the third type of bit turned out to be the most severe in terms of the amount of opportunities for physiological stimulation of the horse that can be used when riding. This was directly reflected in the quality of the performance of the rider's commands by the horse. The speed of reaction to the tension of the reins during stops, turns and other movements has increased, the time of transition to higher and lower gaits has decreased. As in previous cases, was observed increased salivation.

In the issue, we can distinguish three stages in the evolutionary development of bits and horse harness in general among the population of Eastern Europe in the early Middle Ages, chronologically coinciding with the boundaries indicated above for each of the 3 types of bits. Nevertheless, a detailed consideration of the reasons that served as a kind of catalyst for each of those large-scale processes that we managed to name is an independent scientific study and remains outside the scope of this work.

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ABOUT THE PERSONIFICATION OF THE SUN IN COSMAS INDICOPLEUSTES' «CHRISTIAN TOPOGRAPHY»

Denis Lobyntsev

Student

*Belgorod State National Research University,
Russia, Belgorod*

Alexander Markov

Scientific supervisor, Senior lecturer,

*Belgorod State National Research University,
Russia, Belgorod*

О ПЕРСОНИФИКАЦИИ СОЛНЦА В «ХРИСТИАНСКОЙ ТОПОГРАФИИ» КОСЬМЫ ИНДИКОПЛОВА

Лобынцев Денис Викторович

студент,

*Белгородский государственный национальный исследовательский университет,
РФ, г. Белгород*

Марков Александр Владимирович

научный руководитель, ст. преподаватель,

*Белгородский государственный национальный исследовательский университет,
РФ, г. Белгород*

Among the abundance of miniatures in the Greek manuscripts of Cosmas Indicopleustes' «Christian Topography» one can find an unusual image: a schematically drawn red disk with descending rays, inside of which is placed the face of a man with a crown on his head. Captions on the miniatures of the manuscripts (αἱ δὲ ἀπὸ τοῦ ἡλίου κατερχόμεναι ἐπὶ τὰ σώματα ἀκτίνες [9, с. 234] — «the rays of the sun falling upon bodies», σχόλιον οἱ ἔξωθεν τὸ σχῆμα τοῦτο ὑποτίθενται [9, с. 241] — «explanation to the supposed view [of the world] outside») convince us that the Sun is depicted on the miniature. A similar image is also contained in ancient Russian manuscripts of the 16th-17th centuries, although it is worth noting that in them this image was transformed into the fact that the Sun was depicted without a schematic image of the Earth on which they descend, and the sun's rays began to be drawn in the form of contours of clothes, “mantles ” with a collar [2][4]. Thus, we are dealing with a drawing of the humanized Sun. Since Cosmas created his work in line with the Christian tradition, such a miniature is puzzling. We would like to devote this article to finding out how this image could be born.

Primarily let's ask ourselves a question: is this miniature a random, unconscious copying from a protograph? We tend to think that this is not the case. This plot is present in the main Greek manuscripts of the "Topography", although the date of their creation varies significantly (Vat. gr. 699 dates to the 3rd quarter of the 9th century [1, с. 68], the Laurent. Plut. IX. 28 and Sinait. gr. 1186 – the 11th century [10, с. 47-48]). In addition, the man-Sun is depicted in several miniatures with different content, such as the movement of the Sun across the sky at different latitudes, the sunrise and sunset behind the great mountain in the north, the supposed illumination of the Sun by the spherical Earth, etc. It is obviously that the Christian essays both Orthodox and Nestorian tradition, to which Cosmas probably belonged, "humanization" of heavenly bodies is atypical. So, Origen wrote in the "Philokalia": «Suppose the sun were to speak and say, "I melt and dry up"...» («Ὡσπερ δὲ καὶ εἰ ὁ ἥλιος ἔλεγε φωνὴν προϊέμενος ὅτι ἐγὼ τήκω καὶ ξηραίνων») [7, с. 147].

This wording is in the subjunctive mood, which emphasizes the unrealistic nature of such a phenomenon from the point of view of Origen.

So, there is no doubt that this plot could not have arisen as a result of the evolution of Christian iconography. Finally, let's get down to the main issue - the origin and symbolism of the image of the humanized Sun. When considering the corresponding miniatures of the Topography, one can note its only attribute - a ray crown, or a radiant wreath. This attribute often appears in the visual arts in the 3rd-4th centuries AD and is inextricably linked with such a religious phenomenon of Antiquity as solar cults, such as cults of Helios, Mitra, Elagabalus, the Aurelian cult of Sol Invictus. The most striking examples of this, known to us, it's a stamped silver disc from the British Museum [8, c. 58] and antoniniani which was minted in the period from the monetary reform of Caracalla to Diocletian – date back to the 3rd century. An image of a ray crown appears on them, replacing the laurel wreath, traditionally used as a symbol of power; however, these two iconographic images subsequently successfully coexist (such as the golden multiples of Constantine the Great [5, c. 495]). Comparing them with miniatures from the lists of «Christian topography» (the most typical example is the Florentine manuscript), one can notice an obvious similarity.

In our opinion, the image of the living Sun in the studied lists of «Topography» goes back directly to the solar cults of Antiquity. At the same time, there are very few sources known to us containing such an image were created in the 5th and 6th centuries (at this time the Topography was written); one of the few among them are Aksumite coins of the 6th century (№№ 441 and 538 in ВМСАК [6, c. 42, 44]), the crowns of which are very similar to those depicted in the Topography. The absence of a Byzantine source base of this period is explained by the almost overwhelming significance of Christianity by that time and its pressure on the pagan beliefs that had fallen into decay and were being supplanted. A logical and rather complicated question arises: where could Cosmas Indicopleustes borrow this image? This could explain his biography.

Cosmas is known to us as a traveler who visited many areas of the Middle East and Northeast Africa (Persia, Arabia, Ethiopia, Aksum) [3, c. 250], while his exegesis and cosmography stem from the views of Syrian theologians. In this regard, the idea of borrowing a similar image in the Syrian regions of Byzantium or in the Sasanian Empire, in our opinion, has the right to exist. This is also likely because it was in Syria and Persia that their own solar cults arose (like Heliogabalus and Mitra). The above Aksumite coins could also serve as models for creating a miniature. This is supported by the fact that in Chapter VI of the "Christian Topography", devoted to the study of the size of the Sun, Cosmas several times speaks of his observations made during his trip to Aksum and Ethiopia. It was in Byzantine Egypt, where Cosmas supposedly was born and where he often visited, that these coins could be in circulation, and Cosmas himself, obviously, often traded in Aksum. So, at first glance, a rather insignificant problem of the genesis of a separate miniature has a deep implication. The image of the humanized Sun in «Christian Topography» goes back to solar cults, but, most likely, it was created by Cosmas thoughtlessly, without introducing the idea of the divinity of the heavenly body. Such use of the iconographic image without the meaning originally given to it can be regarded as one of the manifestations of the mediaevalization of the ancient art.

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RUBRIC

«PEDAGOGY»

THE INFLUENCE OF THE THEORY OF NATURAL EDUCATION JEAN-JACQUES ROUSSEAU ON THE PEDAGOGICAL VIEWS OF THE PAST AND THE REAL ONE

Nikita Lysenko

Student,

Belgorod State National Research University,

Russia, Belgorod

Elena Shemaeva

Scientific supervisor,

Assistant professor,

Belgorod State National Research University,

Russia, Belgorod

Abstract. The article is devoted to the actual problem of humanistic education of students in the context of understanding the enduring value of ideas natural education Zh.-Zh.Rousseau, which are inextricably linked with the ideas of humanism as the basis, a kind of foundation of the theory of natural education.

Keywords: free education, education, humanism, pedagogy.

In Russian pedagogy, the ideas of natural education were laid by L.N. Tolstoy, K.N. Ventzel and continued to develop Shatsky S.T. Tolstoy's ideas were closely connected with his philosophical beliefs, his natural or free upbringing implies the independent development of children, and not with the help of coercion from the outside societies. He noted that violence is unacceptable, and every child has the right to a natural upbringing, and the children themselves are highly moral and immaculate from birth. You should also remember his words about the fact that in all cultures, one way or another, children are the symbol of purity, kindness, sinlessness. Tolstoy supported Rousseau's views, and calls his word great, specifically the statement that a person is born perfect. Thus, L.N. Tolstoy, in his teaching on free education, denied the legitimacy and possibility of conscious, purposeful educational influence of teachers and parents on children"[9, p. 55]. Also, in contrast to the zemstvo schools, he supported the so-called folk schools. Focusing on the contradictions of his concept, N.K. Goncharov wrote about the great writer: "He idealized the nature of children, pointed out that " childhood is the prototype of harmony"[3, p. 55].

S.I. Gessen comparing the points of view of J.J.Rousseau and L.N. Tolstoy, came to this conclusion:"It is known that Tolstoy, starting with the theory of education, ended with the theory of life...Freedom is not in "nature", but in "life". The idea of Tolstoy's "free" upbringing differs from the ideal of Rousseau's natural upbringing"[2, p. 55]. Nevertheless, it should be noted that Tolstoy's views are erroneous in that he greatly lowered the bar for compulsory educational disciplines, which would have an extremely negative impact on the general level of education among the population. At one time, N.G. Chernyshevsky criticized him for this in the Vestnik magazine. In the representation of J.J. Rousseau's natural education excluded the influence of society and civilization, and Leo Tolstoy in his writings only selectively touched on this issue. The unifying idea of their philosophical and ethical quest is Zh.Zh. Rousseau had the idea of freeing man from the bonds and fetters of progress, culture, civilization in order to achieve the true meaning human life - happiness (Zh.Zh. Rousseau), unity with other people for the creation of truth, beauty, and goodness (L.N. Tolstoy).

In all countries and at different times, great attention was paid to the problems of education and upbringing. The Soviet teacher N.D. Khmel[6, p.3.] wrote: "In the conditions of developed socialism, the role of the human factor in the functioning and development of society sharply increases, because the conformity of personality qualities to the ideal of society becomes one of the important stimuli of social progress." Indeed, the development of a child under socialism meant comprehensive personal development and service to the ideals of socialist society, while, as in any society, the human factor was considered as one of the most important in the development of society. Modern education strives for maximum humanization of the learning process. Academician B.T. Likhachev argued that the goal of education, its categorical imperative is the idea of comprehensive development creative personality and individuality, achievable in optimally developed conditions that ensure full self-restoration, self-disclosure of the whole the physical and spiritual nature of the child. The task is to transform social, economic, social, and cultural life into an environment of free self-realization and full sovereignty of the human personality and individuality. [4, p. 54]. In my opinion, this modern concept is also based on the works of J.-J. Rousseau and L.N. Tolstoy. After all, they were the ones who wrote about self-development as the foundation of natural education. Teacher it only promotes the child's reflection and ensures that he is not mistaken, but at the same time should not impose his values on him. the idea of "natural" or "free" In the monograph by R.M. Chumicheva, the child is generally considered as a separate "subculture" [7, p. 15].

Analysis of the ideas of J.J.Rousseau, his followers and opponents show that in modern realities a person cannot and should not to be outside of society, it must develop under its influence. In the works of J.-J. Rousseau's natural education excluded the influence of society and civilization, which is practically impossible. L.N. Tolstoy in his writings only selectively addressed the issue of the influence of society. Therefore, the activity modern teachers-supporters of natural education, takes into account the variety of factors of influence, but does not exclude the importance of the fact that they have already laid Zh.Zh.Rousseau and L.N. Tolstoy. For example, following L.N.Tolstoy's thought about the priority of self-development and self-organization, Professor Bondarevskaya E.V. in her writings revealed the concept of self-organization in this way: "Self-organization is a property of any system for self-development by building up new, more resilient structures from itself." [1, p.83].

In my opinion, this vector of development for modern education is correct. Based on it, one can appreciate the humanistic nature of J.J.'s ideas.Rousseau and his follower L.N. Tolstoy. From the point of view of the philosophy of humanism, supported by many teachers, the main thing is not to lose your "I" under the influence of contradictory ideas imposed from the outside. According to the modern education theorist V.V. Serikov, such a position leads to the formation of one's own life attitudes and moral values. Such a personality-oriented upbringing, based on self-development, it teaches you to solve life problems and easily transfer difficulties on the way of life [5, p. 8]. In conclusion, we note that, the ideas of J.J.Rousseau formed the basis of the methods of education and training of many teachers from different countries and even the emergence of schools of free education, which, according to several scientists, are the future. However, I do not fully agree that the future is for them, because such an education significantly limits the horizons of the student: before narrowly specialize in some area in which the child shows genuine interest, he must get other knowledge to have ideas about the things around him, there must be knowledge base that grows every year since society does not stand still, but is constantly evolving, new ideas, discoveries and technologies arise. An example of this is the comparison of the educational process 30 years ago and now.

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RUBRIC

«PHILOLOGY»

THE MOTIVE OF LOVE IN N.S.GUMILEV'S POETRY

Yulia Stepanenko

Student,

*The National Research University "Belgorod State University" (BelSU),
Russia, Belgorod*

Abstract. A large place in the work is occupied by the consideration of the ambivalence of love in the poetry of Nikolai Gumilev. The main attention is drawn to the destructive and healing power of love in the poems of the poet of the Silver Age. The research is conducted through the consideration of such poems as "Poisoned", "About you", "More than once you will remember me ...", which allow you to study in detail the role of love in Gumilev's poetry. The purpose of the article is to show the varieties of the image of love through the prism of its perception by the author of poems. It is said about the positive and negative impact of the feeling of love on a person. The article is intended for a wide range of readers. It will interest those people who are not only engaged in literary studies, but also the work of Nikolai Gumilev.

Keywords: poetry, motive, love, lyrics.

In modern literary studies, the study of the motive of love in the works of poets of the Silver Age is quite relevant. One of the representatives of this direction is Nikolai Gumilev. In his poetry, love is understood in different ways. The author considers love from the side of its healing and destructive power. In the poems of Nikolai Gumilev, the motive of love is considered both protective and deadly in different poems, and in one poem at the same time. Let's consider this problem in more detail on specific poems.

Considering the concept of love in the work of Nikolai Gumilev, one can single out its all-encompassing power. It is the love for a woman, the admiration of a beloved that permeates the entire poem "About you". In the center of Gumilev's creation is the image of a beloved woman, and not of any particular lady, but of a lover in general. This is evident from the title - a combination of a pronoun with a preposition - "About you". The lyrical hero recedes into the background, giving the main position to "her", the sweet and only one. This work of Gumilev is a hymn, a hymn of true love, capable of overcoming any obstacles, even death, love, probably, not only for a woman, for a man, but also love in general for everything earthly and heavenly, for nature and God.

The motif of love as a poisonous potion, iconic for Gumilev's lyrics, is characterized by autobiography. In the poem "Poisoned", the lyrical hero is literally poisoned by his beloved. The farewell speech does not contain accusations: he grants freedom to his beloved. The lyrical subject, who is on the verge of death, feels like a traveler who is heading to a "cool paradise". In the artistic world of the "Poisoned", death is a way out of the labyrinth of painful love.

In Gumilev's work, we can observe both the good and bad qualities of love in one poem. In the poem "More than once you will remember me ..." the lyrical hero tells about his ideal. The hero generously offers his beloved to share an imaginary reality with him, but receives a negative answer. Although love remained unrequited, the heroine's impressions of the "simple and crude" attraction of the world of poetic fantasy are alive in her memory. Love in the work of Nikolai Gumilev is ambivalent. Her beauty both attracts and frightens, fascinates and worries.

Thus, we can say that the motive of love plays an important role in the poetry of Nikolai Gumilev. Love is considered by him not only from one positive side, the poet sees love as a multifaceted phenomenon that directly or indirectly affects the fate of a person.

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«PHILOSOPHY»

F.M. DOSTOEVSKY'S HUMOUR IN THE UNDERSTANDING OF A.A. GRIGORIEV AND N.N. STRAKHOV

Anastasia Vingranovskaya

*Post-graduate student of master program,
Belgorod National Research University,
Russia, Belgorod*

Abstract. The article is devoted to a topical problem, the problem of the comic of F.M. Dostoevsky. Based on the analysis of the place of the comic in Dostoevsky's work and the ways of its functioning, conclusions are drawn about the interaction of the comic with other categories of the writer's aesthetics; the necessity of distinguishing of laughter and the comic is shown, special attention is paid to the originality of humour of the writer and the study of different scientists.

Keywords: F.M. Dostoevsky, laughter, humour, irony.

N.N. Strakhov in his «Memoirs of Dostoevsky», characterizing the journalistic work of Fyodor Mikhailovich, writes: "As to the predilection for feuilleton style of magazines, it never quite disappeared from him. He himself sometimes even forced himself, trying to be a scribbler and feuilletonist for the sake of the common good. Over the years, however, his writing became stricter and stricter, and there were many pages in his feuilleton writings that clearly showed the artistic force and rigorous techniques far exceeding the task of the feuilleton" [1, p. 27].

N.N. Strakhov says of The Writer's Diary: "The tone of these feuilletons was unusually lively and heated, but underneath their excitement one could hear the complete firmness of convictions and views. Fyodor Mikhailovich spoke here with authority, and his speeches sometimes reached a remarkable skill, combining seriousness with jocularly, importance of thought with simplicity and lightness of talk.

Strakhov's attitude to Dostoevsky's humour is expressed most clearly in these words: "He often joked, especially at that time, but I did not particularly like his wit - it has been often an external wit, in the French way, more a play on words and images than on thoughts. Dostoyevsky's pun is a clear example of a diminishing play on words rather than thoughts, a transition to personality – finally, in these satiated years Strakhov did indeed noticeably gain body mass.

N.N. Strakhov goes on to describe Dostoevsky in the following words: "He has a very high opinion of himself, is disorderly in his affairs, is perpetually in debt and in need, and is perpetually immersed in literary squabbles. Critics, newspaper reviews, rivals in the craft, polemics - these are what he is constantly and assiduously occupied with. Attacks on him irritate him as if he were just a novice feuilletonist." "All literary forms, from feuilleton foolery, to supreme artistic creativity, had their legitimacy, their place, in his eyes, and he was ready to exercise himself in all sorts."

Speaking of A.P. Grigoriev and his attitude to the feuilletonism of F.M. Dostoevsky, his point of view can be seen in his review of the novel *The Humiliated and Insulted*, A.P. Grigoriev accuses F.M. Dostoevsky of bookishness and feuilletonism. In 1864 N.N. Strakhov published his "Memories of Apollon Aleksandrovich Grigoriev" in the journal "Epoch". One of Grigoriev's letters to Strakhov stated that the editorial board of *Vremya* should "not drive like a post horse the high talent of F.M. Dostoevsky, but cherish and keep him from feuilleton activity"[2, p. 9]. Afterwards, Dostoevsky replied to Grigoriev's words: "This letter from Grigoriev obviously refers to my novel *The Humiliated*

and Insulted, which was then printed in *Vremya*. If I wrote a feuilleton novel (of which I confess completely), I and I alone am to blame for it" [3, p. 134].

One of the most important components on the way to understanding and comprehending the integrity of F.M. Dostoevsky's artistic world is still the study of the place and significance of the laughter and the comic in his work. We have therefore turned to well-known texts by renowned literary critics in order to verify Strakhov's and Grigoriev's assessments.

Lia Mikhailovna Rozenblum, a researcher specializing in F.M. Dostoevsky's personality and works, in her 1999 article "F.M. Dostoevsky's Humour" cites the example of the critic V.G. Belinsky.

She writes: "The ironic review on the hapless humourists appeared in the *Otechestvennye Zapiski* (Fatherland Notes) No 2 of 1846, just in that memorable time for Mikhail Dostoevsky, when the critic was preparing for the next issue a review for the Petersburg Collection, where the novel *Poor People* was first published. V.G. Belinsky was deeply impressed by the novel. His article on Dostoevsky's literary debut has long been textbook material, and yet, let us remember what it says about humour: "It is clear from the first glance that Dostoevsky's talent is neither satirical nor descriptive, but highly creative and that the prevailing character of his talent is humour" [4, p. 548].

Further: "about the second novel, *The Double*, V.G. Belinsky remarked: 'the deeply tragic colour and tone' were hidden, so to speak, behind the humour, disguised by it".

Rosenblum explains that the critic saw "an excess of humour" in F.M. Dostoevsky: "The young talent, in the consciousness of his power and his richness, seems to indulge in humour, but there is so much actual humour, humour of thought and action, that he can safely disregard the humour of words and phrases" [5, p. 551].

Among the fragmentary sketches for the *Writer's Diary*, L. Rosenblum finds the following entries: "Whoever is deprived of the ability to understand a joke will never be truly happy", "they cease to understand humor and jokes. This is a very bad sign - a sign of the decline of mental faculties in the generation.

In the 60s, the problem of the comic F.M. Dostoevsky addresses M.M. Bakhtin [6, p. 486]. L. Rosenblum writes: "The deepest interpretation of Dostoevsky, as a thinker and artist, in Russian philosophical and religious literature at the turn of the century also did not touch humour. A real revolution in the study of the serious-comical principle in the works of F.M. Dostoevsky was the theory of "carnivalized literature" by M. Bakhtin. But even here, according to L. Rosenblum, the problem of humour proper in the sense that F.M. Dostoevsky, it is not highlighted.

Then, L. Rosenblum mentions A. Chicherin, in his work "Ideas and Style" he writes: "Humour in the novels of Dostoevsky? Is there humour in his novels?", but A. Chicherin considered different forms of funny non-dismemberment, in his examples there is "sense of humour in describing family signs in the Epanchin's house, and the image of Karmazinov in "Demons", "endowed with various sarcasm of real satire", "very scathingly but with endless humour" [7, p. 195].

"Dostoevsky learned the art of jokes from Gogol, but the humour of the young Dostoevsky does not reach "neither the strength nor the terrifying depth of humour which distinguished a mentor," says A. Chicherin.

Ponkratova's article, "Laughter and the Comic in Dostoevsky's Work: On Some Features of the Writer's Aesthetic", states that the first study in the 20th century on the comic in Dostoevsky's work was an article by I.I. Lapshin, "The Comic in Dostoevsky's Works" [8, p. 35].

The article raises the question of the duality of the writer's worldview, which caused, from the point of view of the researcher, the duality of the comic F.M. Dostoevsky: E.N. Ponkratov calls his laughter "hellish laughter". Further, she mentions D.O. Zaslavsky, he in his article "Notes on humor and satire in the works of F.M. Dostoevsky" also addresses the theme of the comic in the writer [9, p. 472].

In the study of N.M. Chirkov "On the style of Dostoevsky" explains E.M. Pankratov, talks about the interpenetration of the comic and the tragic. "In Dostoevsky's, just as with pathos, we often have not only scenes of scandals, but also observe moments of rude buffoon comedy, buffoonery and clownishness. The function of the comic reduction is sometimes a direct parody of the pathetic. However, such parody ultimately sharpens the pathetic," writes N.M. Chirkov [10, p. 173].

L. Pankratova writes: “The general, laughter in the perception of Dostoevsky is ambivalent. It cannot be argued that his world is filled only with denial and heartbreaking laughter. Laughter in Dostoevsky is also manifested in its primary function - to bring joy, fun. Pleasure for Dostoevsky is the highest point of sincere good-natured laughter. The laughter world of Dostoevsky is unique. Dostoevsky's laughter is subordinated to a special authorial task: it does not seek to make the reader laugh and evoke a reaction associated with reciprocal laughter. "Killing" the reader's heart with the laughter of heroes over human tragedy, F.M. Dostoevsky seeks to draw the reader's attention to something really important and significant.

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E-mail: studjournal@nauchforum.ru

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