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THE DENOUEMENT OF A.P. CHEKHOV'S «LIGHTS»: NARRATIVE BOUNDARIES, STRUCTURE, CONCEPTUALITY

The article studies the narrative boundaries, structure, and conceptuality of the denouement of «Lights» written by Anton Chekhov. The problem of «exposition» and «denouement» in literary text has been interesting for linguists, literary critics of different methodological principles. The denouement in Chekhov's works is never a simple compositional setting, plot finalization; his «strong position» is conceptualized being extremely important for the text understanding.

The conclusions in «Lights» – emotional and expressive, implicitly correlating, having common semantics and similar syntactic structure – indicate the fact that a narrator is becoming fully convinced of the complexity in cognizing a world contradictory nature. So Chekhov's short story becomes an «insightful» one, where a «person – world» correlation is the central ethical and philosophical problem. The narrative of Chekhov's life and objective reality concept is complex, and it is more visible while analyzing the multistage denouement: directly verbalized recognition of world incomprehensibility is accompanied with ambiguous and hidden semantics of rising sun image being a probable «enlightener», bearing concealed wisdom of nature, better world order. And this enables to correct the key concept phrases of the denouement. Anton Chekhov is not inclined to accept and stress the pessimistic life doctrine as «being-toward-death» (Martin Heidegger), he believes in other aspect of being: recognition of world incomprehensibility, complexity of its understanding, non-productive usage of

monosemantic concepts, life behavior and world understanding doctrines while accepting the possibility of cognition. The writer realizes and depicts the concept of world ambiguity (Umberto Eco).