

ABSTRACTS

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SPECIFIC SEMANTICS, COMPOSITION AND FUNCTIONS OF THE FINALE IN «LIGHTS» BY ANTON CHEKHOV

Peculiarities of the ending of «Lights» by A.P. Chekhov, bearing crucial conceptual load are considered. Experimental piece of work «Lights» may be related to an «open» writing, model of which has been offered by the Italian philologist Umberto Eco. Narrative way of rendering concept of life, existence in A.P. Chekhov is highly complex, this is appreciable in the multi stage final segment of the text. Recognition of obscurity of the world is accompanied with multi-valued visualization of rising sun as a carrier of a possible «brightening up», hidden wisdom of the nature, virtuous world order. This orderliness in its principium is stood against disturbing chaos of building area, fixed in the beginning of «Lights» and description of «mess», reminding about «time of chaos». This beginning, and later the whole text render the state of the world of people in its polysemy, complexity and stable contradictory, which cannot be defined straightforwardly. The narrator becomes firmly convinced about complexity of perception of conflicting world. This makes «Lights» the story of «daylight», where the problem of interrelation «man-world» is the central ethic-philosophic one.

In the final phrase the idea of eternity, complexity, incompleteness of multifaced world is adequately expressed. In this Chekhov's concept is included, directing a reader to «co-authorship», not giving him a ready answer.