

## ABSTRACTS

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### **THE NEW IDEOLOGICAL FACE OF THE STORY BY A.P. CHEKHOV «GOOSEBERRY»**

The heritage of A.P. Chekhov has kept not only the artistic texts of the writer, but also his correspondence, diaries, notebooks. Notebooks include many sketches for future works of novelist and playwright. They retain the preliminary sketches to artistic creations and their original variants. Appeal to the notebooks and diaries of Chekhov allows us to better understand the history of the creation of his works, the nature of the transformation of the initial plan. They allow us to feel thinner author's intentions, to learn more about the creation of a character, a particular idea of the author.

The article discusses the system of images of the story by A.P. Chekhov «Gooseberry». On the basis of comparison to the original intent of the text of the «Notebooks» of the writer (1895) with the final version of the story (1898) the article shows that the image of the single character X is divided into two characters. The task of the writer was to detect the inconsistency of human nature from the inside, through the characters of the brothers Ivan and Nicholas. The analysis found a link with the other stories of the «little trilogy» of Chekhov — «The Man in a case» and «About love». The article reveals the intertextual allusions to the works of I. Goncharov, I. Turgenyev, M. Saltykov-Shchedrin, A. Pushkin, allowing deeper to understand the essence of Chekhov's ideas about man. The article proves that the «covering» man in the «Gooseberry» is not only Nikolai Ivanovich, but his brother, Ivan Ivanovitch, too.