

NIKOLAY GOGOL IN GOGOLIANA DIALOGIC FIELD OF THE 20TH – EARLY 21ST CENTURIES

Luiza K. Oliander. Lesya Eastern European National University (Ukraine)

E-mail: olk32@ukr.net

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Key words: *analysis, dialogue, creativity, cultural transfer, worldview, (poly) dialogic field, recipient, synecdocha, symbol, N. Gogol, A. Pushkin.*

Based on the works of P. Pospelov, Yu. Mann, G. Gukovsky, Yu. Lotman, Yu. Barabash, O. Bogdanova, V. Voropaev, I. Zolotusky, V. Erofeev, I. Yesaulov, N. Krutikova, O. Kriukova, P. Mikhed, Ye. Sverstiuk, V. Shevchuk, V. Melnichenko, etc. it is given an idea of the (poly) dialogical field of Gogoliana of the 20th – beginning of the 21st centuries, about those intentions that are caused by the results of comprehension of the writer's work. The philosophical concepts of V. Rozanov, L. Shestov, V. Podорога, K.Zh. Deleuze, M. Foucault, M. Heidegger and others are taken into account. Attention is focused on the tendency to know N.V. Gogol comprehensively taking into account the cultural transfer that clarifies a lot in the literary interactions system. The importance was emphasized – to hear everyone's voice in the context of voices, striving first of all for understanding – and this is what I. Yesaulov calls for in his article "Gogol and Rozanov: a problem field in the light of Russia's fate". This approach, combined with other approaches, makes it possible to examine how and by what ways Gogol's world view is revealed in the space of intercultural dialogue. Extensive material for reflection is provided by N. Gogol with his journalism, criticism, theoretical and aesthetic views, and deep thoughts about various types of art. His "Last Day of Pompeii" is a kind of program for the poetics study, stimulating the focus on the meaning-forming functions of plastic, colour and light in the Gogol's visual-expressive system. It is noted, based on the thoughts of A. Stepanova, that N. Gogol is at the origins of existential processes that developed in the interwar period of the XXth century. But only three perspectives are considered in detail:

- The first established perspective is N. Gogol – a romantic – a satirist – a realist.

- The second current perspective is the affiliation of N. Gogol to Russian or Ukrainian national literature.

- The third perspective is the comprehension of the writer's personality, as well as the philosophical and religious aspects of his work. It is established that such a touch on Gogol's personality gives the most clear idea of the hidden nature of his artistic talent. It is proved that O. Bogdanova's analysis of the novel "The Overcoat", built on the "Dante utopia «hell – purgatory – paradise»", leads the recipient to the idea that N. Gogol was the forerunner of F. Nietzsche genuine, appearing in dialogue between N. Gogol and F. Dostoevsky. The difference is also emphasized: N. Gogol does not have *Übermensch*, but the hope of correcting man thanks to Christianity. It is established that N. Gogol gave birth to *Gogoliana*, which is an endless process of the knowledge of a person, people, humanity of themselves.

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