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TÍTULO: Espacio de arte en la novela "Sol finlandés" de I. Abuzyarov como forma de construir la dualidad mundial**.**

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RESUMEN. I. Abuzyarov sigue las tradiciones de la literatura latinoamericana, lo que se muestra en la novela " Sol finlandés" (Finnish Sun) (2015), característico de la moderna prosa de habla rusa. Los resultados de la investigación realizada son significativos para la comprensión de la versatilidad de su prosa, los principios de su poética y estilo, y el arte y la naturaleza estética de la literatura de habla rusa. En este trabajo se analizan formas de modelar la imagen artística del mundo en un discurso de tipo "límite" y se concluye que el dualismo existencial se crea mediante tipos grotescos de espacio artístico, por la oposición de espacios relacionados con motivos apocalípticos y con semántica escatológica para salvar espacios.

PALABRAS CLAVES: prosa moderna de habla rusa, realismo mágico, poética, imagen del mundo, grotesco.

TITLE: Art space in the novel "Finnish Sun" of I. Abuzyarov as a way of constructing world duality.

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ABSTRACT: I. Abuzyarov follows the traditions of Latin American literature, which is shown in the novel "Finnish Sun" (2015), characteristic of modern Russian-speaking prose. The results of the research carried out are significant for the understanding of the versatility of his prose, the principles of his poetics and style, and the art and aesthetic nature of Russian-speaking literature. In this paper, we analyze ways of modeling the artistic image of the world in a "limit" type discourse and conclude that existential dualism is created by grotesque types of artistic space, by the opposition of spaces related to apocalyptic motives, and scatological semantics to save spaces.

KEY WORDS: modern Russian-speaking prose, magic realism, poetics, image of the world, grotesque.

INTRODUCTION.

By the present moment, attempts to comprehend the art and esthetic nature of prose of I. Abuzyarov - modern ethnically non-Russian Russian writer- were made. So, D. Uffelmann, having differentiated practice of nomadic and post-structuralist nomadology, points to a possibility of double reading of the story "Ghengiz novel" and analyzes game implication of the work in which the nomad is placed in modern conditions (D. Uffelman, 2018).

The specifics of an art method of the writer who is consciously guided by traditions of the Latin American magic realism (I. Abuzyarov, 2018) with the greatest completeness were shown in the novel "Finnish Sun" (2015), and become the noticeable phenomenon in modern Russian-speaking prose.

The lower Farm, which prototype is Nizhny Novgorod - the hometown of the writer in the novel "Finnish Sun", is not only abstract Volga region city, but as the author in numerous interviews, the whole left Finno-Ugric civilization for which he grieves explains. Rituals and ceremonies of locals cannot stop, according to the writer, promptly escaping identity of Finno-Ugric, as well as cannot stop the coming accident in which the few Volga region Finns will survive.

For the first time on material of the novel "Finnish Sun" of I. Abuzyarov, the research of ways of modeling of an artistic image of the world in a discourse of the "boundary" type growing on the basis of interaction of different cultural codes and traditions is conducted. An attempt to reveal a role of art space as a way of realization of syncretic model of the life consisting of household, ordinary and mythological events is made.

DEVELOPMENT.

Methods.

The theory-and-methodology basis of the conducted research was made by works domestic (M.M. Bakhtin, 1975; Y.M. Lotman, 1988; V.N. Toporov, 1983), and the foreign erudite (J. Kleiner, 1959), scientists devoted to categories art space, art time, chronotope, to their types and functions.

M.Y. Lotman defines art space as "the model of the world of this author expressed in language of its spatial representations" (Y.M. Lotman, 1988; the river 252-253], "a continuum in which characters accommodate and is made action" (Y.M. Lotman, 1988; river 258); develops classification of types of art space, defines their functions and pays attention that essential differential sign of elements of "spatial language" is idea of border.

Works in which features of "magic realism" as creative method and the special art system which is characterized by alloy real are investigated exerted impact on the concept of this work and fantastic began, diversity of the narration, a support on mythological thinking with existence in limits of one work of various genre elements, a special chronotope (Y. Borev & O. Ovcharenko, 2001; A. Kofman, 2001).

In the solution of objectives, the use of a structural-semiotics method is supposed. Myth-poetic and cross-cultural approaches to the literary phenomena, which effective, is revealed in a number of modern works (are also demanded: J. Birova, 2013; E.F. Nagumanova; G.R. Gainullina; O.V. Shemshurenko, 2017; D.F. Zagidullina; N.M. Yusupova; A. F. Yusupov, 2017; A.A. Khaybullina; A.Z. Khabibullina; E.F. Nagumanova, 2017; B.Kh. Ibragimov; F.S. Sayfulina; G.K. Abdyrasylova; et al., 2017).

Results and Discussion.

The scene of action in the novel is the space of one abstract city. Despite a certain toponymics and objects recognized for residents of modern Nizhny Novgorod described in the work Nizhny Novgorod the Farm is a generalized character of the Volga region city. In each city, there are suburbs (the "Lower" part) and the elite streets (the "Top" part) littered Street ("Musor Street"), the park loved by citizens (in the narration "Oaklets"), there are special houses ("house iron", "house ship"), the known places of leisure ("Lifeboat"), a garden which all admire (the garden Juvenale - the place of a pacification and healing of souls for residents), public transport (the tram number one going a special city route).

"House" (as its inhabitants and the story-teller define) as most of the heroes described in the novel live in it becomes significant space in the novel: "Such gloomy, in the spirit of a new modernist style, a high-rise building with balconies; costs detached, on crossing "dog" to cat and a cat's fish" (I. Abuzyarov, 2010; river 11). In the people this house is called both "Steamship", and "Titanic". But inhabitants "Top" (elite") streets compare it to the iron, and this scornful nomination indicates that the house is on "Lower" Street that speaks about it’s not respectability. People live in this house as in communal flats: each neighbor knows about another so much that he could tell about his life in detail. Such neighbor, all knowing about all, becomes the story-teller, peculiar "brownie" - unsociable, ascetic, but fixedly watching life in the house, very reminding an ant hill.

The house-iron-steamship in the narration is an example of a modern chronotope of the house in which initial sacrality of the house as dwellings connects to destruction of this sacrality. Destruction is promoted by citizens: it and greedy Happonena, owning all enterprises in the city, and the beauty Kaysa breaking hearts of men both Antti - the avenger and the murderer. Anti-the hero, resisting to all system of existence in Nizhny Novgorod the Farm, greedy Happonenam it against life under someone else's laws, therefore his name goes back to the Greek root of "anti-" (anti).

Enraged by loss of the friend, Antti goes for murder of Kaysa because of who died Roxie Autti. The moral choice made by the hero speaks not only desire to revenge for the friend, but also hatred to all system of life in the Farm in general. The hero sees a root of all misfortunes of farmers in aspiration to Paradise - a general dream, to Paradise from which all was expelled once. In his opinion, the consumerism and egoism are that way which people make for the sake of Paradise. He realizes also himself a link in a chain of the greedy empire of Happonennov. Arguing over these questions, the hero comes to a conclusion: "The only way to destroy this system - to blow up everything to hell, to crumb on pieces, to split on small splinters!" (14, p. 256).

The motive of destruction of life of the house is transmitted not only through numerous mentions of malfunctions in the house, such as floods and breaks of pipes, but also through the death of residents: the teenage girl commits suicide, the deceived husband dies from cancer, kill the musician in love and his beloved. Death for the farmers is the same necessary part of the life, as well as the birth.

In "The Finnish Sun", we meet several types of death at once: death from a disease, murder, suicide. At the same time, death is not the central event during the narration, does not become an outcome, and is only one of ordinary events of life that speaks about the carnival world view characteristic of heroes of the work.

Around "House" also other objects, for example local bar, significant for citizens, - "Lifeboat" in which there are noisy feasts and acquaintances without obligations settle down. At night, in "Lifeboat", all beau monde of "House" gathers - it is both the writer Overmne, and the poet Avokado

with the poetess Papayey, and the musician Roxie Autti, and the TV host Kaysa. Exactly here converse in an open and frank manner, tell about the dreams and share plans for life and do not notice for nothing the spent time.

Along with noisy, drunk, disharmonious space of "Lifeboat", there is smooth water of Juvenale - its Winter garden. All citizens come to the Winter garden to the flower fairy Juvenale. Someone as the mayor Mervi, comes to solve problems on work and to glance in the future, someone to treat diseases reading plots.

Space of a garden and Juvenale's house differs from everything that the author in Nizhny Novgorod the Farm describes: in it is mute, there is no dirt, platitude, feeling of a nasty thing and hopelessness of life. Everyone, who came to this house, fell under charm of his owner and magic of fragrant plants. Sil Juvenale, according to the story-teller, in the proximity to the nature. Juvenale's house differs from "House steamship": "Wooden lodge of Juvenale all pink, as if ivan-tea inflorescence at sunrise. Air is impregnated around with the saturated bouquet of a garden diluted with damp breath of river wind" (14; river 76).

The house and the garden Juvenale - that place, in which time is slowed down-, stops as each person wanted to stay in it alone with the thoughts. This space resists to other places, significant for citizens, as it is harmonious, as well as his owner. Juvenale - one of the few- who will manage to escape from "high water" from which in the final of the novel all Nizhny Novgorod the Farm has to die.

"Musor Street" becomes amazingly significant locus for citizens. All life in the city boils on "garbage parties". People fall in love, disperse, and build business on garbage. A peculiar ritual which is performed by citizens, speaks about a garbage stump in Nizhny Novgorod the Farm. Garbage, so we mean to citizens that the separate column in the newspaper for "garbage epics" is devoted to it: "Garbage essay" in which it is about a museum exhibition - installation of garbage. Garbage rituals of inhabitants of Nizhny Novgorod of the Farm have to be perceived as the action

directed to spiritual and physical clarification on the aspiration to approach archaic roots of the Finno-Ugric people.

To the house is same top wasps of the tram - it is the same space of transformation and a metamorphosis. The citizens hurrying on affairs go every day by the tram around: "… streetcar service in the Farm is organized on a ring: through one bridge cars went to the lower part of the city, and through another - in top" (14; river 133). But a route number two which went counterclockwise cancelled, and one of heroes of the novel, the young man Subti, thinks that if abolished the second tram, whether then, it means that "time in Nizhny Novgorod the Farm will never go back?" (14; river 134). Cancellation of the second route gains symbolical sense, and according to the sorcerer Rukhya, reflects the aspiration of the mayor to operate not only profane, but also sacral time: "The tram number two gave to people chance to correct the mistakes. It connected the cemetery with residential areas, parks and squares - with hospitals, nursing homes - with temples, and orphanages - with vessels. So now we understand not only deceased, but also the tram number two which went counterclockwise and sometimes even returned people from the next world on this" (14, river 167). Rukhya calls the conductor Charon in a skirt because "the tram is and there is a boat that transports people from one light on light another" (14, river 166). Thus, the tram connects the different worlds: not only top and lower speak rapidly the cities, but also live and dead, sick and healthy, connects together all spheres of the universe - the sky, mortal life and an underworld.

Rukhya makes a pagan rite to stop series of death in the House: ""House" is a gate in the other world that the valve … or the gate between the world live and the world of the dead is open that locks and channels are free for transition and transfer, - the plumber Kaakko explained. - And the more the dead will be in this house, the more they will pull to themselves live. Because someone from the lower world ceased to lock doors and to watch keys" (14, river 232).

The house built on the place of the cemetery gradually turns into it. The same grotesqueness is found also by tram spatium: in it citizens spend "not one year from the lives". It is also externally similar "to two entrances of "House" put flatwise and in a section" (14, river 168). The words replacing here

each other, phrases, fast dialogues and shouts in total give a volume picture of the life of Nizhny Novgorod of the Farm proceeding on crossing of the household, grounded plan of life and fantastic, irreal.

The feeble-minded boy to Vesta makes the way to a window in the tram by the grandfather Yukhkho who died of a gap heart in the morning. Then, tells Vesta that minted coins by means of the tram number two, and one of heroines is going to define the boy in a boarding school for feeble-minded when "the tram goes to the last circle" (14, river 170). This phrase thrown casually has a direct bearing on an eschatological perspective of the novel.

Bringing closer readers to the work final, the author places more and more signs symbols indicating inevitable death of the city. The musician Roxie Autti presented with extraordinary force and the first noticing the coming death of the city becomes a mediator between the different worlds. In the songs from an album "PROROSK", it "prophetically predicted the accidents which happened in Nizhny Novgorod the Farm" (14; river 193).

With an image, Roxie Autti, which is compared to Jesus, connected bible motives in the novel. The hero so understands the mission: "Ache saved people from a flood, Moisey - from thirst in the desert, and Jesus - from indifference cold. But their experience does not suit me. I want to save people from black holes of their own depressions" (14; river 197). With his death, the mechanism of destruction of the world begins to be started.

The novel will get apocalyptic motives: series of death natural and unnatural, happening from history to history: Roxie's murder, death from heart attack of Tarja, Vanni's drowning, Isskri's death from electric shock, Pertti's death in a dream, and then suicide of teenage girls in the House, Kaysa's murder - indicates hopelessness of the House, and together with it and the "sinking" Nizhny Novgorod of the Farm, the city in which life "failed the dim Finnish sun" (14; river 317).

The existentional dualism in the novel by I. Abuzyarov "The Finnish sun" is created on the one hand, grotesqueness of continuums of "House" and the tram. Each of images: the house-iron-steamship-tower-tram-cemetery - it is semantic equivalent to another and brings the semantic shades

in a cumulative chain of definitions of space of "House". In a context two-world, overcoming border meanwhile and this light, interpenetrations of real and fantastic plans, replacement live the dead each of definitions is filled not so much metaphorical how many eschatological sense. Transformation of one space into another gains existentional-being character and is implemented by means of motives of destruction and death.

In a different way designing the two-world in the novel becomes the opposition of two types of spaces.

"Lifeboat" and the winter garden Juvenale - places of healing of souls of heroes- are opposed to the house and the tram, these loci symbolize a temporary haven for citizens in which they can be forgotten and lose count of time.

The tram number one, unlike the tram number two moving around embodies a course of life of farmers and represents the linear (directed) space. Cancellation of the second route changes cyclic time in the linear sequence of the episodes organized by the principle of the increasing tension and having the eschatological semantics indicating destruction of all civilization of Nizhny Novgorod of the Farm.

CONCLUSIONS.

Thus, in the novel by I. Abuzyarov "The Finnish sun" is created the accurate "model of the world", which is at the same time both “Nizhny Novgorod”, and “Finnish”, and “Russian”, and “universal” in which designing the crucial role belongs to existential images and motives?

In the novel, several types of spaces will organize model of the world, characteristic of poetics of the magic realism, combining in itself ordinary and fantastic, sacral and profane, natural and supernatural coexist.

The received results are significant for understanding as versatility of prose of I. Abuzyarov, the principles of poetics and which style are characterized by a big variety, and Russian-speaking literature in general as "boundary" art system.

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