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**FEATURES OF REPRESENTATION OF THE  
GERMAN IN WORKS OF RUSSIAN LITERATURE  
OF THE 18th-20th centuries**

**ОСОБЕННОСТИ РЕПРЕЗЕНТАЦИИ НЕМЦА В  
ПРОИЗВЕДЕНИЯХ РУССКОЙ  
ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЫ XVIII–XX вв.**

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*Keywords: image, national image, artistic image, representation of the German in Russian literary, speech portrait, artistic detail.*

*Ключевые слова: образ, национальный образ, художественный образ, репрезентация немца в русской художественной литературе, речевой портрет, художественная деталь.*

*Abstract. The influence of representatives of the German state on Russian science, painting, and architecture is undeniable, but one of the most interesting aspects to study is literature. Literature is the voice of the people, artistically*

*reflecting the moods of people, their opinions and attitudes towards representatives of other cultures, relevant at all times, especially before the advent of radio and television broadcasting technologies. The image of a German in the historical and cultural context of Russia has undergone great transformations. The article discusses approaches to defining an image, its component composition, and analyzes the representation of a German based on an analysis of Russian literary works of the 18th–20th centuries.*

*Аннотация. Влияние представителей немецкого государства на русскую науку, живопись, архитектуру неоспоримо, но одним из интереснейших аспектов для изучения является литература. Литература – это голос народа, художественно отображающий настроения людей, их мнения и отношения к представителям других культур, актуальный во все времена, особенно до появления технологий радио- и телевидения. Образ немца в историко-культурном контексте России претерпел большие трансформации. В статье рассматриваются подходы к определению образа, его компонентный состав, анализируется репрезентация немца на основе анализа произведений русской художественной литературы XVIII–XX вв.*

An image from the point of view of the humanities, including the main branches of philology, such as linguistics and literary criticism, is the result of the reflection of facts, individual objects, events by the human consciousness in a sensually perceived form [2]. Within the framework of philological sciences, “image” is narrowed to the concept of “artistic image” with a different semantic content [4].

The structure of a character's image has a complex nature and is implemented differently in each literary work. There is no uniform idea about the components that make up an image in science, but scientists such as M.M. Bakhtin, V.A. Kukhareno, L.A. Yurkin distinguishes the following components of the image: 1) verbal portrait; 2) speech portrait; 3) psychological portrait; 4) space-time continuum (the surrounding world); 5) character name; 6) artistic detail.

Thus, we can conclude that the image is a multi-level, complex concept, the uniform definition of which is absent in science, since the “image” is at the intersection of several areas of science, such as linguistics, psychology, philosophy, literary criticism, etc. The artistic image is formed in within the framework of an artistic text, is a form of reflection of reality created by the embodiment of the author’s creative potential, his subjective view of the world using various kinds of stylistic devices to more vividly present the image to the reader.

The object of study in order to analyze the features of the representation of the image of a German were works of Russian fiction of the 18th – 20th centuries. Let's give just a few examples.

1) The image of a German in the 18th century (based on the works of D.I. Fonvizin “Collected Works. Volume Two” and A.N. Tolstoy “Peter the Great”).

Тридцатого пробывли мы в Кенигсберге. Я осматривал город, в который от роду моего приезжаю в четвертый раз. Хотя я ими никогда не прельщался, однако в нынешний приезд показался он мне еще мрачнее. Улицы узкие, дома высокие, набиты немцами, у которых рожи по аршину [10, с. 505].

In this example, the author describes his hero's impressions of visiting a German city, giving them a personal touch by introducing epithets with negative connotations.

Вечеру, в девять часов, при самом въезде нашем в городок Фридланд, передняя ось пополам. Нельзя себе представить ни нашей горестной досады, ни того усердия, с которым подана была нам помощь от жителей [10, с. 505].

This example conveys the image of the Germans as diligent people, ready to help in a difficult situation. Despite the character's described frustration regarding the situation in which he found himself, he demonstrates gratitude for the timely assistance provided.

Колеса шуршали по песку. Приветливый свет из окошек небольших домов падал на низенькие ограды, на подстриженные деревца, на стеклянные шары, стоявшие на столбах среди песчаных дорожек. В огородах перед домиками белели и чудно пахли цветы. Кое-где на лавках и на крылечках сидели немцы в вязаных колпаках, держали длинные трубки [9, с. 30].

«Мать честная, вот живут чисто», – подумал Алексашка, вертя головой сзади кареты [9, с. 30].

Through the character's surprised exclamation, one can assume that for him, as a representative of Russian culture and Russia in particular, such a picture on the streets and in the courtyards of his native country is not typical, so German neatness extremely amazes him.

Из Пушкарского приказа доставили шестнадцать пушек, и тогда стали учить потешных стрелять чугунными бомбами, – учили строго: Федор Зоммер даром жалованье получать не хотел [9, с. 40].

In this passage, the German is described as a man true to his word and deed, for whom it is important to complete the work entrusted to him, for which he is entitled to a salary.

Based on the designated components of the image in the work of the 18th century, we can conclude that a German of this period is represented as a respectable, diligent, hospitable person who treats his business and work with love and responsibility. Based on the historical context, one can also notice distinctive features in the appearance (especially the choice of clothing or the habit of shaving) of the German heroes in the works. The personal relationships

of the authors refer us to the artistic details of the images depicting the life of the Germans, which is unfamiliar and incomprehensible to the Russian people.

2) The image of a German in the 19th century (based on the work of F.M. Dostoevsky “Demons”)

Пред ним стоял безукоризненно одетый молодой человек, с удивительно отделанными бакенбардами рыжеватого отлива, с пенсне, в лакированных сапогах, в самых свежих перчатках, в широком шармеровском пальто и с портфелем под мышкой [7, с. 161].

In this passage, the author describes a German character who is characterized by sophistication and pedantry, especially regarding appearance. Through the prism of the character, the attitude and love of the order and neatness of the Germans can be traced.

На некоторые жалобы и запросы положено было систематически не отвечать. Все это обнаружилось впоследствии. Лембке не только всё подписывал, но даже и не обсуждал вопроса о мере участия своей супруги в исполнении его собственных обязанностей [7, с. 178].

In this example, the author illustrates the image of a German as a person faithful to his work, for whom negligence in relation to the work performed is unacceptable.

Based on the presented excerpts, we can conclude that the typical image of a German of the 19th century. not very different from the typical image of an 18th century German. He is also a hospitable, responsive, neat, pedantic, and faithful person. In the works of this period, authors more often compare the image of a German with the image of a Russian person, drawing differences in the lifestyle and character of the two nations through the artistic incarnations of the heroes.

3) The image of a German in the 20th century (based on the work of A. Platonov “Spiritualized People”)

С криком ярости он ворвался в окоп, в убежище врага, увидел там серое лицо неизвестного зловоние и сразил врага прикладом в лоб, чтобы он не убивал нас больше и не мучил наш народ страхом смерти [8, с. 1].

In this passage, based on the repeated repetition of “enemy,” one can draw a conclusion about the historical context and the author’s personal attitude towards the German, who has lost his personal characteristics, transforming into an “enemy” or “evil” that has spread to the entire nation.

The author, through metaphorical turns and epithets with negative connotations, enhances the emotional effect in the reader, designed to evoke negative emotions regarding the Germans.

Representation of the German during the second half of the 20th century. underwent the greatest changes based on the historical context of the war.

Based on the study of individual images of characters and the reality surrounding them using the example of the works of D.I. Fonvizin “Collected Works. Volume two”, F.M. Dostoevsky “Demons”, A.N. Tolstoy “Peter the Great” and A. Platonov “Spiritualized People”, the following components of the

image were analyzed: verbal portrait, speech portrait, psychological portrait, space-time continuum, character name, artistic detail.

The psychological portrait and the space-time continuum turned out to be dominant, which are assigned the functions of greatest impact

The work of D.I. Fonvizin "Collected Works. Volume two," written in the 18th century. is a collection of everyday sketches in which the components of a person's image are aimed at creating a collective image of a typical German. Their analysis showed the following:

1) The psychological portrait is presented quite fully and demonstrates to the reader the following typical German signs: accuracy, readiness to come to the rescue, everyday pedantry, versatility, demonstrated by comparing learned people, knowledgeable in arithmetic sciences and completely simple, down-to-earth, far from learned.

2) The verbal portrait was not presented as such; greater emphasis in the work was placed on the collective psychological image of the Germans, which attracted the hero and the reader more than the external dissimilarity of the two cultures.

3) The author added artistic details to the life and behavior of the Germans, which were unusual for Russian people, and therefore evoked a certain emotional response, complementing the collective image.

In the novel by F.M. Dostoevsky's "Demons", written in the 19th century, the components of the image are largely aimed at creating a psychological portrait of the character. Their analysis showed the following:

1) The verbal portrait is presented very sparingly, used to emphasize the social status of the hero, betraying his German typicality due to the use of epithets that refer us to the elegance and scrupulous neatness of the character.

2) The psychological portrait is presented fully and collects the inherent qualities of the Germans, which are embodied in the personal behavior of the character. Through him, the author showed, albeit unconsciously, the cohesion and mutual support of Russian Germans, and through the character of von Lebke, such qualities often attributed to Germans as modesty, dedication to work/cause, scrupulousness, pedantry, etc. found a way out.

3) The artistic detail emphasized the characteristic feature of illiteracy regarding their own language among Germans living far from their homeland.

A. Platonov's story "Spiritualized People" is wartime prose, the component composition of the image of which represents a psychological portrait.

1) The psychological portrait in this work is reduced to a collective impersonal image of a German, who is no longer endowed with any known typical traits, except exclusively negative ones. This component is strengthened under the influence of stylistic devices selected by the author, which influence the reader's emotional assessment. A major role in the interpretation of the image of the German in this work was played by the personality of the author and his personal attitude, coupled with the historical context of this work.

In the novel by A.N. Tolstoy “Peter the Great”, written in the 20th century. about the events of the 18th century, the components of the image are largely aimed at creating a psychological portrait of a German character. Their analysis showed the following:

1) The verbal image is not presented as voluminously, but the purpose of its appearance in this novel is to compare the appearance and style of clothing typical of Germans in the 18th century, which strongly contrasts with the clothing of Russian society.

2) The psychological portrait contains a chain of characteristic behavioral habits of Germans, which is reflected in the description of the characters’ character.

3) The space-time continuum is one of the most fully represented components, demonstrating the typical features of the German character through a description of their environment and life, that geometric correctness, accuracy, respect for their place of residence complements the character of the collective image of the characters-residents.

Thus, an analysis of numerous components from the presented works of Russian literature allows us to draw conclusions that the image of the German has not undergone much change over 2.5 centuries. The work of the second half of the 20th century differs strikingly from the works of authors of the 18th – early 20th centuries, since emotional and evaluative descriptions of typical representatives of Germans acquire exclusively negative generalized descriptions. In the works of the 18th – early 20th centuries, the typical image of a German includes such descriptive components as pedantry, cleanliness, love for one’s work and labor, concentration, seriousness, etc. In the work of the second half of the 20th century there are no such descriptive features of the typical character of a German; if any are found in the work, it is solely to emphasize barbaric and cruel qualities and actions.

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