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ДАЧНЫЙ ТОПОС В ЛИТЕРАТУРНЫХ ИСТОЧНИКАХ XX В. И В РОМАНЕ Е. Г. ВОДОЛАЗКИНА «АВИАТОР»¹

Аннотация. В статье предпринято исследование топосов помещичьей усадьбы и дачи на материале русской прозы и поэзии рубежа XIX–XX вв. (К. М. Фофанов, Н. А. Лейкин, А. П. Чехов, А. М. Горький, Д. С. Мережковский, З. Н. Гиппиус, А. П. Каменский, А. А. Блок, Б. К. Зайцев и др.), с одной стороны, и рубежа XX–XXI вв. (Б. А. Ахмадулина, Т. А. Бек, С. М. Гандлевский, И. А. Кабыш, А. Н. Варламов и др.) — с другой. Отмечена нарастающая тенденция к их сближению в русской литературе 1920–1980-х гг. (Б. Л. Пастернак, Ю. В. Трифонов, А. Г. Битов, Саша Соколов и др.).

В романе Е. Г. Водолазкина «Авиатор» (2016) центральной локализацией топосов усадьбы и дачи становится популярная в конце XIX — первой трети XX в. местность к юго-западу от Петербурга — Сиверская, с мерцающей дискретностью и контрапунктностью сопровождающих ее нарративов и репрезентаций. Именно Сиверская таит разгадку «авиатора» как главного концепта романа и образа XX века как целого, предстоящего перед Божьим судом. Цель работы — исследовать своеобразие усадьбно-дачного аспекта пространственной организации текста в темпоральной и рецептивной динамике.

Путем применения историко-литературного и историко-функционального методов, элементов нарративного анализа, а также структурно-семиотического, мифопоэтического и геокультурологического подходов установлено, что локус Сиверской становится полем культурно-исторических, неомифологических и стилистических метаморфоз, восходя от бытовых зарисовок дачной жизни начала XX в. к символическому образу вечности, подлинного бытия, освобожденного от принудительной череды исторических событий, политики и идеологии и генетически связанного с «усадьбным текстом» русской классики. Отмеченный эффект достигается в романе с помощью поэтики анахронизмов, работающих как средство актуализации нужных топосов.

Результаты исследования актуальны для верификации картины русской национальной топики, важной частью которой являются топосы усадьбы и дачи. Кроме того, они могут представлять интерес для понимания аксиологии и коммуникативных стратегий русской прозы рубежа XX–XXI вв.

Ключевые слова: дачи; усадьбы; топосы; романы; русская литература; русские писатели; литературное творчество.

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DACHA AS TOPOS IN THE LITERATURE OF THE 20 CENTURY AND IN E. G. VODOLAZKIN'S NOVEL THE “AVIATOR”

Abstract. The paper is a study of the topos of the noble estate (manor) and the dacha according to the data of the Russian fiction prose and poetry both of the turn of 19-20 cc. (K. M. Fofanov, N. A. Leykin, A. P. Chekhov, A. M. Gorky, D. S. Merezhkovsky, Z. N. Gippius, A. P. Kamensky, A. A. Blok, B. K. Zaitsev, etc.) and of the turn of 20-21 cc. (B. A. Akhmadulina, T. A. Beck, S. M. Gandlevsky, I. A. Kabysch, A. N. Varlamov, etc.). We seek for their accelerated convergence in the Russian literature of 1920-1980s (B. L. Pasternak, Yu. V. Trifonov, A. G. Bitov, Sasha Sokolov, etc.).

In E. G. Vodolazkin's novel *The Aviator* (2016), the focal disposition of the topos of the noble estate and the dacha becomes the popular in the late 19 — first third of the XX century area Siverskaya, laid to the South-West of St. Petersburg, along with flickering discreteness and counterpoints of accompanying narratives and representations. Siverskaya makes sense to the “aviator” main concept of the novel and as generalising image of the 20 century in the whole mood, as waiting God's judgement. The purpose of the paper is to explore the uniqueness of this estate-dacha aspect of the spatial structure of the narrative in its temporal and receptive dynamics.

Through use of By applying historical-literary and historical-functional methodics, some patterns of narrative analysis, as well as structural-semiotic, mythopoetic and geocultural approaches to text analysis we prove that the locus of Siverskaya becomes a kind of field of different cultural-historical, neo-mythological and stylistic metamorphoses, ranged from household-oriented sketches of country life at the beginning of the 20century to symbolic image of the eternity, as real being, free from violent determination of historical events, policies and ideologies and genealogically associated with the “estate text” of the Russian classics. This effect is produced in the novel by poetics of anachronisms, working as mean of reactualization of demanded topoi.

The conclusions are relevant for the verification of the panorama of the Russian national topic, where the topoi of the noble estate and the dacha are crucial. They are also seminal for understanding axiology and communicative strategies of the Russian prose at the turn of 20-21 centuries.

Keywords: dacha; noble estate; topos; novels; Russian literature; Russian writers; writing.

“The moral and artistic topic”, according to A. M. Panchenko, is the most vivid expression of “national axiomatics” [Panchenko 1986: 246, 248]. In the spatial organization of “The Aviator”, a significant

place is taken by topos, which is “a very special phenomenon of Russian life” [Tsvyvan, 2018]; its main localization in the novel are Kuokkala, Siverskaya and Alushta. In a discrete-temporal, fragmentary form of the work, diary-style appeals to these dacha loci are distributed unevenly both in quantity, in greatness, in subject of appeal, and in the form of discursive modifications (narrative and iterative) [Tyupa 2008: 60].

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Just we need to note that the space of dacha (and not only of dacha) in the novel by Vodolazkin is primarily psychological and symbolic. It is reproduced in the memory of the novel character with the exception of single instances. And although often this space has specific historical and geographic linkage, it often becomes symbolically generalized, and at the end of the novel it is unaddressed. For example, the rustling of bicycle tires along a dirt road or the taste of raspberries in a plate on a wooden veranda could be associated with the Siverskaya countryside only according to the logic development of Innokenty Platonov's discourse as the main character. These unaddressed images incorporate the experience of other narrators who joined Platonov in the second part of the novel, Dr. Geiger and Nastya, and as a result of this alliance they acquire mythopoetic dimension.

If Kuokkala in the novel by Vodolazkin got two passages, Alushta three, then Siverskaya even twenty-two, the most number! In this paper we focus specifically on these appeals to the dacha in *The Aviator*. As the encyclopedia says, Siverskaya is the "station of the Warsaw Railway in 62 Versts from St. Petersburg, the St. Petersburg Gubernia of the Tsarskoye Selo Udezd, with the Orezhe River. Country houses, the inhabitants in summer up to 6000. The terrain is beautiful, wooded and healthy. The Orthodox Church, the pharmacy, the summer theater" [Brockhaus and Efron 1900: 817]. At the beginning of the 18 century, these places belonged to the heir to the Russian throne, Tsarevich Alexei Petrovich. At the end of the same century noblemen's estates appeared here, in particular Vyra and Rozhdestveno, which since 1890 belonged to the grandfather of V. V. Nabokov (1899–1977) on the maternal line I. V. Rukavishnikov. The best childhood memories of the emigre writer are reflected in his autobiographical book *Other Banks* (1954): "Picnics, performances, stormy games, our mysterious virgin park, charming Grandma's Batovo, magnificent Wittgenstein's estates — Drueling from Siverskaya <...> all this remained an idyllic engraving background in memory, which now finds a similar pattern only in the very old Russian literature" [Nabokov 2017: 48] (from Russian version).

With the construction of the Warsaw Railway (1857) Siverskaya and its surroundings acquired the status of the "Summer Capital" of Russia. A public park, pubs, post office, a library, a shop of colonial goods and several summer theaters were arranged here for a collective recreation. Such poets and writers as A. N. Maikov, M. E. Saltykov (Shchedrin), A. N. Pleshcheev, S. Y. Nadson, D. S. Merezhkovsky, Z. N. Gippius, A. A. Blok, K. I. Chukovsky, A. A. Akhmatova, artists I. N. Kramskoy, I. I. Shishkin, actress V. F. Komissarzhevskaya were among the famous summer residents and guests of Siverskaya.

The Merezhkovskies began to go on summer vacation in the area around Verkhny Oredez since 1896. Here the novels of the first Merezhkovsky's trilogy *Christ and Antichrist* were written, the second *Leonardo da Vinci* (1900) and the third *Peter and Alexei* (1905), the religious and philosophical treatise *L. Tolstoy and Dostoevsky. Life, creativity, religion* (1900-1), the drama *Paul I* (1908). They lived in Siverskaya in the summer of 1914, at the days of the beginning of the First

World War. In 1917, having spent most of the spring and summer in Kislovodsk, since August 7 they settled, together with D. V. Filosofov, V. A. Zlobin, and Z. N. Gippius sisters in the estate of Prince Wittgensteins' estate *Druzhnoselye* (lit.: Friendly Settlement) few versts from the station Siverskaya [See: Semochkin 2015: 91]. It was the place, where they remained in the days of the Kornilov rebellion and the Bolshevik coup, until winter [See: Pavlova 2013: 296]. They returned there and in the summer of 1918. In the poetic cycle of Gippius, entitled *In Druzhnoselye* (1918), the estate appears in all the inviolability of the myth of the "closed vineyard" [See: Shchukin 2007: 219–248], as evidenced in the last part of the cycle

3. Suppose that.

Let the bloody thunder roar,
Let the animal's thunders rumble.
I will sing quiet sunsets
And your loving eyes.

[Gippius 1926] (all the poems are translated by A. Markov)

Merezhkovsky depicted the landscapes of Siverskaya in the novel *Antichrist. Peter and Alexei* (1905): "We are in Rozhdestveno, the Prince's manor, in Kopersky uyezd, seventy versts from Petersburg, writes (the character) crown princess Charlotte Julian Arnheim in her diary. — <...> Around the forest. Quiet. Only the trees are noisy, but the birds are chirping. Rapid, like a mountain river Oredez gurgles below under steep cliffs of red clay, where the first green of birches shines like smoke, the greenery of the fir-trees blackens like coal. <...> The prince loves this place. He says he would always live here, and he does not need anything else, just to leave him alone. He reads, writes in the library, prays in the chapel, works in the garden, fishing, wanders through the forests" Merezhkovsky 1990: 436–437]. It is here that Alexei manages to be himself: free, calm, loving, genuine.

Let's return to the novel *The Aviator*. In the aggregate, a rather complete picture of the country life of the beginning of the 20th century is developed in the first part of the novel, which fills with Innokenty's discourse and ends with a philosophical-symbolic generalization of paradise. With some reservations, the creative image of Siverskaya correlates with the estates of Vyra and Rozhdestveno, reproduced by the childhood memory of V. V. Nabokov in the *Other Shores*: "... I restore with a festive clarity my native, like my own blood circulation, the path from our Vyra to the village of Rozhdestveno, on the other side of Oredezhi: the reddish road <...> going between ... colonnades of thick birches, past unwanted fields, and then: a turn, a descent to the river, sparkling between the brocade slums, a bridge suddenly talking under hoofs, a dazzling glitter of the tins left by the barbler on the railing, the uncle's white mansion on the mounded hill, another bridge, through the Oredezhi arm, the other hill, with limes, a pink church, a marble crypt of the Rukavishnikovs <...>" [Nabokov 2017: 20] (from Russian version).

Nevertheless, in this novel allusion as an element of the antithesis was implied: the manor and the dacha are related, but still different topoi. Arguing about the cultural metamorphoses of the Silver Age,

E. E. Dmitrieva writes: "... the new trends, not-idyllic, no-time paradise are seen <...> in the outlook for summer residence, with its temporary home, opposing the estate outlook, which had been based on the sense of the continuity of generations, its own historical rootedness of man in the soil. The ideal of the estate garden, image of the garden of Eden as model of the earth in the suburban area was essentially absent, being replaced in the poetic expression with "fennel and nettles" in Fofanov's poem [Fofanov 2010: 72], but existentially by vulgarity and pragmatism. <...> The dacha consciousness encroaches on the holy of holies of the estate, the principle of isolation, the protection of the ideal space. And, most importantly, on the very idea of "high uselessness" of the manor life, his detachment from the topic of the day <...>" [Dmitriev, Kuptsov 2008: 161]. And although, as V. G. Shchukin wrote, at the turn of the 19–20 centuries in the works by A. P. Chekhov there is a "completely original socio-cultural locus of manor-dacha" [Shchukin in 2007: 393]. The majority of housing estates around major cities, especially Moscow and St. Petersburg, had got the features of mass, routine, mediocrity. It was reflected in essays and stories by N. A. Leikin, A. P. Kamensky and many others [Schukin 2007: 382–383, 419–421]. A similar picture of the summer village of Ozerki near St. Petersburg was given in the poem by A. A. Blok *The Stranger* (1906):

In the evenings over restaurants
Hot air is wild and deaf,
And their rules drunken shouts
Spring and pernicious spirit.

In the distance, above the dust of the lane,
Over the boredom of suburban dachas,
Slightly golden pretzel is installed,
And a child's cry is heard.

And every evening, behind the barriers,
Putting highly their pots,
Among the ditches are walking with the ladies
All tested wits.

The oars rivage over the lake,
And a woman's squeal is heard
<...>.

[Blok 1997: 122–123]

In the story by B. K. Zaytsev *Mother and Katya* (1914), Panurin's manor and the nearby dacha where Moscow sisters rested are contrasted on the features noted above.

Some artistic details in *The Aviator* demonstrate this perception of the dacha: the fact of Innocent's parents' house demolition, the scout marches along the neighbor dachas with the bugle and drum, the presence of the railway station as a "threshold" space, covered with formidable alarm: in 1914 there were convoys with artillery guns sent to the front, in 1917 the relatives were in vain waiting in the evening on the platform of his father, who never returned to his family after his service, killed by an accidental soldier at the Warsaw railway station in Petrograd.

At the beginning of the 20 century because of the relatively low cost of renting the dacha "became a collec-

tively obsolete space of communal type, falling into the cultural *gap* between elite and mass culture" [Yakusheva 2015: 343]. D. S. Likhachev similarly recalled his pre-revolutionary childhood: "To save money, every spring, going to the country, we had broken the rent of the city apartment. All our furniture was driven by artelers to the warehouse, and in the autumn we rented a new <...> apartment <...>" [Likhachev 2006: 31–32]. In the Russian literature of this period, a whole tradition of negative attitudes toward dachas and dachaers was formed. There was a steady opposition between the manor and the dacha, which "... arises ... as an antinomy of the estate: the fragmentation of the estate space and the appearance of dachas inside it, as completely different and alien to the manor house space and locus" [Semenitskaya 2010: 226]. A summer resident is only a temporary inhabitant of a house and a small plot of land, a "guest"; producing "a place of seasonal living, a space that does not exist, or at least not relevant outside summer time" [Sinitskaya 2010: 221]. In the drama by A. P. Chekhov's *The Cherry Orchard* (1903) the very word "summer resident" is endowed with ironically negative connotations. Lopakhin says: "All the cities, even the smallest, are now surrounded by dachas. And we can say that a summer resident in 20 years will multiply to extraordinariness" [Chekhov 1978: 206]. In the drama by A. M. Gorky *The Dachaers* (1904) we read: "Dachaers is ... <...> sort like in a bad weather bladders in a puddle ..., jump up and burst ..., jump up and burst ..." [Gorky 1970: 210], and also: "We are holiday-makers in our country ... some kind of visiting people" [Gorky 1970: 276].

Such axiology of the dacha is also seen in *The Aviator*, in particular in the episode of Platonov's and Geiger's joint visit to Siverskaya in 1999. Innocent did not recognize the railway station, the surrounding residential landscape too, the former familiar landmark, the estate of Baron Friedericks, had not been preserved, there was garbage and dirty foam on the river, the toponyms were odd and hostile (instead of Church Street was Red Street), the surviving dacha house had been rebuilt and unavailable for visiting because of the memory lack of its current owner.

Nevertheless, the researchers point to a historically controversial contradiction in the semantics of the dacha in the last third of the 20th century: on the one hand, "... the space of the dacha is marked as a temporary, accidental haven in contrast to the manor first of all, and later to the city apartment. <...> At the same time, the dacha's space inherits certain facets of the semantics of the estate space, endowed with its functions, in particular those that associated with a stable motive of preserving the ancestral memory <...>" [Tropkina 2012: 128]. In fact, the above episode is enveloped in "un-comparable Siewer air". In front of the character there is the same spatial geometry of the road with the "red cliffs", and there is an unfading "yellowish" light in the window of that very country house [Vodolazkin 2016: 103]. A transformation of the external space into the internal specifically takes places in front of the reader: of the geographical into the symbolic, of the psychological into the mythopoetic: "... the light in the house did not go out; there must have been someone there. Perhaps my family. Whenever I entered, I would see all my

loved ones <...>, and I would understand that everything, except for their timeless sitting at the table, was a dream and an obsession, and would burst into tears from the surging happiness ...” [Vodolazkin 2016: 104]. So the topos with characteristic for prerevolutionary era negative-neutral connotations was translated into the axiological register of the estate or manor as “paradise on earth”.

It is not for nothing that the following compositionally close appeal to Siverskaya is created in a manorly key: “In essence, here it is, Paradise. Sleeping mom, dad, grandmother are in the house. We love each other, we are together well and calmly. <...> I do not want new events, let there be something that already exists, is not it enough? <...> Paradise is the absence of time. If time stops, there would be no more events. There would be eventless existence. Pines would remain, below brown, clumsy, and above smooth and amber. Gooseberries also would not disappear from the fence. The squeak of the gate, the muffled crying of the child in the neighboring dacha, the first thud of rain on the roof of the veranda would never be abolished by the change of governments and the fall of empires. What is carried out on top of history is timeless, liberated” [Vodolazkin 2016: 163–164]. At the stylistic-speech level, the declining of the narrative, its dissolution in the myth is declared here [See: Tyupa 2008: 134]. It is realized in practice in the second part of the novel, where Siverskaya appears primarily in the mythopoetic key.

Analyzing Russian poetry of the last third of the 20th century (B. A. Akhmadulina, T. A. Beck, S. M. Gandlevsky, I. A. Kabysh), N. E. Tropkina notes that in it, in comparison with the beginning of the 20th century, the semantic dominant at turning to the dacha topos became significantly different, shifting from the social to the existential one. “Topos of the dacha, in continuation of the tradition of homestead myth, was represented in Russian poetry of the late 20th — early 21st century as an idyllic space associated with memories of childhood” and youthful love [Tropkina 2012: 130]. The same is observed in the prose of the end of the 20th century. For example, in the space-time structure of the novel by A. N. Varlamov *The Lokh* (1995), the central place is the locus of a dacha outside Moscow in Kupavna on the shore of the Pearl Lake. Parents of the character received it as a gift from his grandfather under condition of the Christian baptism of his son. Subsequently, Sanya Tezkin overtakes early love and separation, the first creative yearning in a close model house with the terrace. After many years of wandering, the “superfluous man” of the 1990s again settles in Kupavna again, spending at the dacha all year round, as his predecessors from the 19th century in their manors. And although the “cold house was little adapted for the autumn-winter life”: “the wind was blowing from all the cracks <...>, the stove, before it warmed up, enveloped the room with smoke” — “evening walks along the deserted shore ... evoked the memory of the first youth, when he was a bright soul <...>” [Varlamov 2010: 127]. Fog over the lake and bare gardens witnessed the fateful meetings of the character with the local priest, the last conversation with the father about the meaning of existence, the formation of the vital position of “worldly holi-

ness”. The traditional manor motif of “expulsion from Paradise” is also intertwined: after father’s death the dacha gets to the elder brothers, who evict Tezkin away. A bought hut in the Tver village of *Horoshaya* (lit.: Good Village), where the character ends his life, is just a substitute for the “family home” in Kupavna.

It turns out that the perception of the dacha topos by the character of *The Aviator* Innokenty Platonov is characteristic not so much for the beginning as for the end of the 20th century, when there was a universal convergence of the dacha and manor and reevaluation of the first. In fact, this trend manifested itself already before in the works by B. L. Pasternak (*Sister my life*, 1922; *Second ballad*, 1930; *Peredelkino*, 1941-1944; *Doctor Zhivago*, 1945-1955), then by Yu. V. Trifonov (*The Change*, 1969, *The House on the Embankment*, 1976), A. G. Bitov (*Countryside for dachas*, 1969), Sasha Sokolov (*School for Fools*, 1976) [See: Shchukin 2007: 422–8; 431–3].

All the above mentioned leads to one of the main thoughts of the novel by Vodolazkin: Platonov absorbed *the whole* of the 20th century entirely. As a hero from the Silver Age *by origin* he managed to grow in the next decades, until the 1990s. The opposition between the pre-revolutionary and Soviet, Soviet and post-Soviet periods is removed at a novel depth, and the ontological homogeneity of the age, comprehended in existential experience, emerges from it. This is done in many cases with the help of the poetics of an anachronism.

Finally, we turn to the discrete sequence of fragments about Siverskaya in the novel *The Aviator*. The very first is purely informative and socially external: “We rented a dacha in Siverskaya. They came on the Warsaw railway in the second class, in the smoke and steam clubs. <...> Our luggage, our feather beds, hammocks, dishes, balls, fishing rods, were unloaded from the baggage car on a cart” [Vodolazkin 2016: 42–43]. Further, with the smallest topographical details, the way from the station to a detached country house is described, with the smallest topographical historical and everyday details: how much money men took for pushing a cart, the price of a bottle of beer, etc. Then we find a sudden transition from the social essay to the existential discourse: again the platform, but now it’s not the list of things on the cart that matters, but the “incomparable Siewer air”, the colors and sounds “brown, bottomless, splashing”, “the roar of the waterfall on the dam”, “the trembling of metal rails”, “a rainbow in the spray”, “the fiery ocher of the precipice”. “The house above Oredezhyu” [Vodolazkin 2016: 43–44] in the depth of Innokenty’s soul is more associated with the Nabokov’s manor than with modest demountable housings.

The second approach to the “Siewer” motif is the Innokenty’s gazing of old photos in the computer screen. “But Siverskaya, the road from the mill, the beginning of the century. <...> On Friday evening we went to the station to meet my father after a week’s work, and on Sunday evening we saw off” [Vodolazkin 2016: 50]. Considering the role of an anachronism in Vodolazkin’s poetics, let us ask ourselves: Is there also a deliberate time shift, a projection of the conditions of the late 20th century at its beginning? After all, a five-day working week in Russia (USSR) was established only in 1967,

the employees had a working day on Saturday before the revolution. Then a household sketch about the types of fathers of country families, the design of the dacha and city life, the transport to the dacha, the collective waiting on the platform continue the description ... And again the abrupt change of the mood: Innocent's father appears no longer a social type, but an individuality in the halo of the unrepeatable gestures, intonations, poses, looks ...

For the third time the manor motif is again weaved into the dacha variation: "The smell of flowers in Siverskaya", "the piercing sunset" on the open veranda, Anastasia Vialtseva with the famous romance about chrysanthemums. It seems a non-random detail that she sang not in a dacha, but "in the manor of Baron Friedericks" [Vodolazkin 2016: 65], which lights were reflected in the waters of Oredezha. The motif of withering sounds with the feeling of the decline of the "manor culture" in the Silver Age.

The next fragment about Siverskaya in the first part is mystical, quite in the mood of manor secrets and myths. The hero experiences a beautiful primordial earth and the feeling of the first person on it, but at the same time he feels his own abandonment in the surrounding desertedness and desolation, existential loneliness, and horror. Finally, in the darkness, he approaches the house and sees his parents in a burning welcome window: "Well, here you are, my friend" [Vodolazkin 2016: 72]. The hero is experiencing the highest happiness in his life. There are no specific summer details here. It is a manor topos with its idyllic elegiac closure.

The fifth fragment on the amateur theater in Siverskaya compares with the Russian television shows of the 1990s. Their anchors and participants remind him the demoniacs in the "Siewer" performances. However, in the ordinary life of the 1900's the actor Pechenkin, the bookkeeper and the summer resident, quite easily blotted perspiration on his forehead killing mosquitoes as ordinary people. Dacha is given here in the negative key of the beginning of the 20th century. Vulgarities (*poshlust'*) is associated with infernality quite according to Merezhkovsky in the essay *Gogol and the devil* (1906): "... the face of the devil is not distant, alien, strange, fantastic, but the closest, most familiar, generally really *human, too human* face of the crowd, a person *like everyone else* <...>" [Merezhkovsky 2010: 180].

And then follows the above-mentioned trip of Innokenty's trip with Geiger in Siverskaya in 1999 and concluding the first part of the novel apotheosis of the country estate, manor-dacha, as a paradise.

The second part is compositionally a diary-counterpoint of Innocent, Geiger and Nastya, which gradually includes other, anonymous narrators and iterators. Dedicated to Siverskaya fragments, as a rule, are small; often they boil down to a simple mention, to a single title.

So, for example, Innokenty saw his photo in Siverskaya in 1917 in the apartment of Anastasia and Nastya in 1999. He saw not only a pose, a gaze into the distance, but a dialogue about eternity with the father who had photographed him.

Another time, the word takes Geiger: "Innocent said that he was not formed in the camp through hits and tortures. Absolutely through other things. For ex-

ample, the chirping of a grasshopper in Siverskaya. The smell of a boiling samovar" [Vodolazkin 2016: 237].

Then Siverskaya disappears from the text for a long time, but to the end of the novel the frequency of its mention increases. So, the native village of Ivan Ostapchuk, a simple peasant with whom Innocent accidentally had to install agitation shields in Petrograd in 1921, was born as it turned out not far from Siverskaya. From the Siverskaya "hummocky field" [Vodolazkin 2016: 345] the airplane took off, and the aviator saw the sky and the wide earth, when horizons of his mind widened noticeably. If you recall the semantics of the title of the novel, it is clear where, in the author's opinion, the true source of these Plato's insights. It is symptomatic, however, that here, too, we encounter the poetics of an anachronism characteristic to the novels by Vodolazkin: after all, the airfield in Siverskaya, which played a significant role during the Finnish and Second World War (Russian: Great Patriotic War), was built in 1936–7, and there were no airplanes and flights at the time of the childhood and youth of the hero. This detail also helps to create the image of Innokenty as a man of the entire 20th century, and not just of its beginning, but wider, of the whole image of the 20th century standing before God's judgement.

And further, at the request of Innocent, Geiger enters the discourse, making notion that in Siverskaya "everyone perceives the same" [Vodolazkin 2016: 347], in this case perceiving an abundance of mosquitoes. For Nastya, who joined him with the same goal, Siverskaya first of all is the "country's summer capital", and moreover "the mosquito capital" [Vodolazkin 2016: 349]. A typical "dacha-communal" topos of the beginning of the 20th century is reproduced. And also an event-historical plan uncharacteristic for the "manor text" is given: Geiger describes artillery pieces on mobile platforms near the Siverskaya station in the autumn of 1914 before being sent to the front.

And finally a few eventless, "eternal" paintings that are associated with Siverskaya only associatively: tea from a samovar in the fall on an open veranda, a bicycle tire on a dirt road, a plate with raspberries on the garden table, a bonfire at sunset near Oredezha. The authors of these sketches are anonymous.

At the end of the novel Innokenty visits Munich in the vain hope of medical assistance. There he liked the English garden, only because it reminded Siverskaya. In a long letter to his wife there were only five lines about Munich, the rest of it was sanctified to the description of the image of the Siversky forest of late autumn: "Sharp, smelling air, a river between trees, crows on branches" [Vodolazkin 2016: 397]. And again a barely noticeable anachronism. Why November? After all, in Siverskaya, the character was only in the summer. Hence, there is an expanded "manor" view here too, as (noble estates) people live in manors in all seasons. The anachronism works as a means of actualizing the desired topos, as an indicator of register change. After that, the "aviator" is sent to his last flight over the 20th century, and his "survey is wide enough" [Vodolazkin 2016: 9, 409] to cover the horizon's edges, the beginning and end of the century. A take-off field, of course, was Siverskaya.

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