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СТРАХ В ПОВЕСТЯХ И.С.ТУРГЕНЕВА И

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FEAR IN THE SHORT STORIES OF I.S.TURGENEV

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Аннотация: Статья посвящается поэтике страха как одному возможному аспекту сравнения мира Чехова с миром Тургенева, исходя из анализа рассказа Чехова «Страхи» (1886) и параллелей между ним и повестью Тургенева «Собака» (1866). На другие параллели, связанные с поэтикой страха в творчестве двух писателей, мы лишь намекаем как на возможности более широких исследований.

Ключевые слова: страх, Тургенев, Чехов, таинственные повести, «Собака», «Страхи», «Волк».

Annotatsiya: Maqola Chexovning «Qo'rquvlar» (1886) hikoyasini tahlil qilish va Turgenevning «It» (1866) hikoyasi o'rtasidagi parallellik asosida Chexov dunyosini Turgenev dunyosi bilan taqqoslashning mumkin bo'lgan jihatlaridan biri sifatida qo'rquv poetikasiga bag'ishlangan. Biz kengroq tadqiqot imkoniyatlari sifatida faqat ikki adib ijodidagi qo'rquv poetikasiga oid boshqa parallelliklarga ishora qilamiz.

Kalit so'zlar: qo'rquv, Turgenev, Chexov, sirli hikoyalar, «It», «Qo'rquvlar», «Bo'ri».

Abstract: This paper is dedicated to the poetics of fear as one of the possible aspects of comparing Chekhov's world with Turgenev's, based on the analysis of Chekhov's short story Panic Fears (1886) and the parallels between it and Turgenev's The Dog (1866). Other parallels linked to the poetics of fear in the two writers' works are mentioned only as the possibility of more extensive investigations.

Keywords: fear, Turgenev, Chekhov, mysterious tales, The Dog, Panic Fears, The Wolf.

ВВЕДЕНИЕ. Рассказ Чехова «Страхи», впервые опубликованный в 1886 году, вызывает интерес в том числе своей особенной структурой, на которую обращает внимание читателя множественное число в заглавии.

Повествователь от первого лица рассказывает один за другим три эпизода из своей жизни, когда он испытывал страх. Такое построение рассказа, даже не принимая во внимание таинственность описанных ситуаций, представляется настоящей загадкой. О жизни повествователя мы ничего больше не узнаём, он

характеризуется только этими тремя эпизодами, о которых сообщается, что они были единственными случаями, когда им овладевал страх. Случаи вводятся в повествование с «нумерацией»: первый, другой, третий страх... Можно предположить, что этот порядок указывает временную последовательность эпизодов в жизни рассказчика, но между эпизодами нет причинно-следственных связей, и (кроме «нумераций») единственный намёк на хронологический порядок — это слова рассказчика в конце третьего случая: