

ANTHROPOLOGICAL FUNCTION OF THE CHRONOTOPE IN THE PLOT OF THE “RUSSIAN ROBINSONS”

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ABSTRACT: The anthropological approach to a work of art is a current trend in literary criticism. Man is the subject and object of artistic anthropology. Using the traditional literary concept of chronotope, this article attempts to explain the place of a person in the picture of the world of a work of art. The work pays special attention to the category of chronotope, in particular to its anthropological function. The anthropological function of the chronotope is analysed in the novel “Beruny” (1933) by Zinoviyy Samoylovich Davydov. When creating his original work, the author was inspired by the story about the six-year wintering of Russian sailors on Edge Island in the 40s of the XVIII century, which was beloved by the Russian reader. The main research methods are: chronotopic text analysis, proposed by V.V. Savelyeva, A.F. Kofman, N.K. Shutaya, E.A. Komarova, A.B. Temirbolat, et al. and cultural-historical analysis. Z. Davydov's narration forms the national features of the collective image of the “Russian Robinsons”. The specificity is conveyed in the author's descriptions of the heroes' perception of space and time. The literary achievements of Z. Davydov are analyzed through the prism of two particularly important elements of any literary text - the chronotope and the image of the hero. The chronotope determines the personal qualities and thoughts, behavior and deeds of the “Russian Robinsons”. The purpose of the study is to establish the relationship between a certain chronotope and the characters' cognitive reaction to the author's indications of the coordinates of space and time, to trace the textual manifestations of the characters' inner experiences. The constructs of time and space in the novel by Z. Davydov are analyzed, and a typology of characters in his story about the disasters of the “Russian Robinsons” is built. As



a result, a typology of behavioral models of “Russian Robinsons” in liminal conditions was compiled.

KEYWORDS: Chronotope, Anthropological function of the chronotope, Behavioral models, Russian Robinsons, Le Roysl, Zinoviy Davydov.

FUNCIÓN ANTROPOLÓGICA DEL CRONOTOPO EN LA TRAMA DE “ROBINSONES RUSOS”

RESUMEN: El enfoque antropológico hacia la obra de arte es una corriente relevante en la crítica literaria. El ser humano es tanto sujeto como objeto de la antropología artística. Utilizando el concepto literario tradicional del cronotopo, este artículo intenta explicar el lugar del ser humano en la representación del mundo en una obra de arte. Se presta especial atención a la categoría del cronotopo, en particular, a su función antropológica. La función antropológica del cronotopo se analiza en la novela “Beruny” (1933) de Zinoviy Samoilovich Davydov. Al crear su obra original, el autor se inspiró en la historia favorita del lector ruso sobre la invernada de marineros rusos en la isla Edge en la década de 1740. El método principal de investigación utilizado es el análisis cronotópico del texto, propuesto por estudiosos como V.V. Savelieva, A.F. Kofman, N.K. Shutoi, E.A. Komarova, A.B. Temirbolat, entre otros. La narrativa de Z. Davydov da forma a las peculiaridades nacionales del retrato colectivo de los “robinsones rusos”. La especificidad se transmite en descripciones autorales de la percepción del espacio y el tiempo por parte de los personajes. Los logros literarios de Z. Davydov se analizan a través de la lente de dos elementos crucialmente importantes en cualquier texto literario: el cronotopo y el retrato del héroe. El cronotopo determina las características personales y pensamientos, así como el comportamiento de los “robinsones rusos”. El artículo sigue las manifestaciones textuales de las experiencias internas de los personajes, estableciendo la conexión entre un cronotopo específico y la reacción cognitiva de los personajes ante las indicaciones espaciales y temporales del autor. Se analizan los constructos de tiempo y espacio en la novela de Z. Davydov, y se construye una tipología de personajes en su relato de las desgracias de los “robinsones rusos”. Como resultado, se elabora una tipología de modelos de comportamiento de los “robinsones rusos” en condiciones liminales.

PALABRAS CLAVE: Cronotopo, Función Antropológica del Cronotopo, Modelos de Comportamiento, Robinsones Rusos, Le Roux, Zinoviy Davydov.

FONCTION ANTHROPOLOGIQUE DU CHRONOTOPE DANS L'HISTOIRE DE « ROBINSON RUSSE »

RESUME : L'approche anthropologique d'une œuvre de fiction est une orientation actuelle des études littéraires. L'homme est le sujet et l'objet de l'anthropologie artistique. À l'aide du concept traditionnel de chronotope de la science littéraire, l'article tente d'expliquer la place de l'homme dans l'image du monde d'une œuvre artistique. Dans ce travail, une attention

particulière est accordée à la catégorie du chronotope, notamment à sa fonction anthropologique. La fonction anthropologique du chronotope est examinée sur la base du roman "Beruny" (1933) de Zinovy Samoilovich Davydov. Lors de la création de son œuvre originale, l'écrivain s'est inspiré de l'histoire de l'hivernage de six ans des marins russes sur l'île de Edge dans les années 40 du XVIIIe siècle, qui était très appréciée des lecteurs russes. La principale méthode de recherche est la méthode d'analyse chronotopique du texte, proposée dans les travaux des scientifiques Savelyeva V.V., Kofman A.F., Shutaya N.K., Komarova E.A., Temirbolat A.B. et d'autres. Le récit de Z. Davydov constitue la spécificité nationale de l'image collective des "Robinsoniens russes". Cette spécificité est véhiculée par les descriptions de la perception de l'espace et du temps par les héros. Les réalisations littéraires de Z. Davydov sont analysées à travers le prisme de deux éléments particulièrement importants de tout texte littéraire : le chronotope et l'image du héros. Le chronotope détermine les qualités personnelles et les pensées, le comportement et les actions du "Robinson russe". L'article retrace les manifestations textuelles des expériences intérieures des personnages, établit la dépendance entre un certain chronotope et la réponse cognitive des personnages aux indications de l'auteur concernant les coordonnées spatiales et temporelles. Les constructions du temps et de l'espace dans le roman de Z. Davydov sont analysées et la typologie des personnages dans son récit sur les désastres du "Robinson russe" est construite. Il en résulte une typologie des modèles de comportement du "Robinson russe" dans des conditions liminales.

MOTS CLES : Chronotope, Fonction anthropologique du chronotope, Modèles comportementaux, Robinson russe, Le Roy, Zinovy Davydov.

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1. Introduction

The formation of artistic anthropology as a literary direction presupposes the development of the image of a person in literature in its ontological status and taking into account the spiritual multidimensionality and inexhaustibility of its nature.

Artistic anthropology is a new scientific direction of literary studies, subordinated to the clarification of the system-integral unity of the author's concept of man and the complex of artistic and visual means embodying the author's vision of man - involves the study of man in literary discourse, taking into account the multidimensionality and inexhaustibility of his nature. Literature is such a comprehension of a person, where a new understanding of human existence in time and space is born at the intersection of the subject of artistic anthropology and its object.

Chronotope as a literary category reflects the stable connection between space and time with their material content and is an integral part in the structure of the individual author's picture of the world.

Echoing the scientific thought of M. Bakhtin that the chronotope determines not only the genre, language and meaning of the work as a whole, but also the “image of a person in literature” (Bakhtin, 1975), we develop in our work the idea of the trinity of the chronotope, i.e. chronotope is space and time, and a person in it. These constant categories are in complex relationships. The problem lies in defining their roles in relation to each other. “...Space becomes concrete and is saturated with more significant time... <...>...is filled with real life meaning and receives a significant relationship to the hero and his fate...” (Bakhtin, 1975), which means that the chronotope (the ratio of spatial and temporal event coordinates) determines the essence of the hero, his behavior and actions, and in general the principle of constructing his image.

The hero of a literary work is the author's embodiment of a person in a work. Understanding the human is a key issue in the literature; it is through the images of the hero and characters that the writer presents “for judgment” to the reader a certain specific “unity that has an expanding symbolic meaning and is therefore capable of representing an idea” (Ginzburg, 1979).

Thus, the anthropological function of the chronotope makes it possible to reveal how space and time fix the existence of the hero in the artistic world. The idea of anthropocentrism as a progressive paradigm of the humanities as a whole demonstrates a somewhat different side of the anthropological function of the chronotope - when the hero becomes the embodiment of some form of the chronotope (“home”, “path”, “foreign land”, etc.).

By the anthropological function of the chronotope, we will understand the organization of stable relationships between the images of the heroes of the work and the artistic categories of space and time. The analysis of the anthropological function of the chronotope will thus lead to the identification of the typology of behavioral models of “Russian Robinsons” in liminal conditions, as well as to the determination of the level of correspondence of the chronotope to the characters (and vice versa).

2. Materials and Methods

Special attention to the anthropological approach in the analysis of a literary text is associated with the so-called anthropological turn in humanitarianism. For the first time such, a semantic phrase was voiced at a colloquium at the University of

Constance in Germany in 1995. Following the results of the colloquium, a collection of scientific papers "The Anthropological Turn in Literary Studies" was published, which included notable articles by J.-J. Lecercle (Lecercle, 1996), G. Grabes (Grabes, 1996), K.P. Muller (Muller, 1996), V. Cunningham (Cunningham, 1996). The authors of this collection consider the literary text as the main source of the generation of meanings, reveal the definition of the anthropological turn and associate it with the transition from textual analysis to the interpretation of the context of communication, give special significance to the aesthetic function of the anthropological approach, and also note the anthropology of literature and literary theory, which is generally addressed to man.

In domestic literary practice, the anthropological approach to the analysis of a literary text is also of particular interest. Since the beginning of the existence of the term "anthropological turn", many scientific works of philologists, philosophers, culturologists, teachers have appeared (Savelyeva, Abdullina, 2007; Skotnikova, 2010; Orlova, 2010; Smirnov, 2012; Kozlov, 2016 and many others).

For example, the anthropological principle of studying an epic work is proposed by A.Ya. Esalnek. According to the literary critic, a character comes out in the first place here, in which a certain set of moral, ideological, cultural principles is concentrated. The question arises about the structure of the image of a person embodied in a literary text, about the analysis of various levels of his consciousness and even subconsciousness (Esalnek, 2011).

Modern literary scholars also refer to aspects of anthropology in their works (Bashkeeva, 2017; Muminov, 2018; Turysheva, 2019; Nichiporov, 2021; Matyushkina, 2022; Kondratiev, 2022).

As it is known, the artistic world of almost any literary text is built by combining the image of a person and the space-time coordinates surrounding him. The heroes of the work are inscribed in certain chronotopic models.

The study of a literary text through the prism of the chronotope created within it can be carried out using the following groups of methods: general scientific methods—quantitative analysis, modeling method; general philological methods—contextological, structural, semiotic; a particular method is the "word-image" method.

Chronotopic analysis is used in their scientific works by: A.F. Kofman (Kofman, 2013), N.K. Shutaya (Shutaya, 2007), E.A. Komarova (Komarova, 2010), V.V. Savelyeva (Savelyeva, 2002), A.B. Temirbolat (Temirbolat, 2009).

The purpose of the undertaken work is to investigate a work that has not become the subject of close attention of specialists. The goal implies solving the following

tasks: to reveal the artistic loci in which the plot action of the novel unfolds; to analyze chronotopic constructs in the novel “Beruny”; to make a diagnostic matrix based on the forms and elements of significant chronotopes of the work.

The analysis is based on the material of the novel “Beruny” (the original title “Russian Robinsons”, 1933). The author of the novel is Zinoviy Davydov (1892-1857), a Russian writer, historical novelist, began his career as a poet, a follower of symbolists and Acmeists.

The basis of the analytical work is the approaches of integrative poetics, covering the biographical method, the cultural-historical method, the method of commenting and interpreting the text, the method of chronotopic analysis.

3. Results

We will begin the analysis directly with immersion in the history of the formation of the “Russian Robinson” type.

In the XVIII century, in the history of Russian Arctic exploration, one bright event occurred – four Pomors survived for six years on an uninhabited island of the Svalbard archipelago. After the rescue, the sailors were summoned to St. Petersburg for questioning about everything that happened to them. According to them, the historian Le Roy published the book “The Adventures of four Russian sailors brought to the island of Svalbard by the storm, where they lived for six years and three months.” The work was first published in French in 1766, and later translated into Russian and a number of European languages. Readers liked the story of the survival of the Pomors in the Arctic. The repetition of the history of the appearance of the artistic image of Robinson Crusoe in European literature is noticeable here. Le Roy's work was published 53 years after the publication of Defoe's novel. The prehistory of its origin is reminiscent of the story of the creation of the novel about Robinson Crusoe - the publication of an interview with Alexander Selkirk, with Le Roy - the interrogation of the Pomors who ended up in the archipelago and survived.

Le Roy's writing and the very history of the survival of the Pomors in the Arctic became a source for the creation of fiction, journalistic and educational books already in the XX century. Our attention is drawn to one of the novels existing in Russian literature, created on the basis of the story of the voyage of the Mezens - “Beruny” by Zinoviy Samoylovich Davydov.

In his novel, the artist of the word reveals not only the details of the life of industrialists on a desert island, but also in detail, artistically observable, depicts four main characters, prototypes of real people –navigator Alexei Himkov, his son Ivan,

sailors— Fedor Verigin and Stepan Sharapov. Davydov also introduces into his narrative certain significant locus images, chronotopes. The plot of the novel unfolds in several spaces with real geographical coordinates—an island in the Arctic, the cities of Mezen, Arkhangelsk, St. Petersburg. The differences with which the author creates these artistic loci and enters the characters into them affect the aesthetic perception of the text.

At the beginning of the story, the heroes equip the ship for the journey, go by sea, ready for fishing work. Stepan Sharapov is bored at the moment of swimming, he is the hero of the action: "... Stepan was bored in this wetness and idleness... <...> ... he sat with his legs hanging on a barrel and spat far over the side into the swaying blue water..." (Davydov, 1971). The ship's chief helmsman Timofeich (*Alexey Himkov*) sleeps all the way, and only an unexpected incident forced him to wake up from sleep: "... in the rapidly thickening fog, an ice fortress grew up in front of the boat..." and, "... when he reached the front mast ... he (*Timofeich*) immediately, almost without stopping, jumped off bare feet on the ice..." (Davydov, 1971). After being released from the ice grip, the industrialists went hunting, harpooned the whale. The killing of the beast did not pass without a trace for the team - the karbas with Stepan and Vanyushka on board disappeared. Timofeich, in the silence characteristic of the Pomor character, restrained his anxious thoughts and feelings in the presence of other sailors, and, only going down to his cabin (obsolete, hold), he gave vent to his emotions: "... he threw back his head and began to pour strong rum ..., muddy tears flowed from under the old man's red eyelids and got stuck in the tufts of his beard ..." (Davydov, 1971). But still, the longboat with Stepan, Vanyushka and three other sailors did not go missing, they returned to the ship, but not in full force. Andrey Wolverine paid off with his life for killing the whale, his death was hard on the Pomors: "... Stepan's face turned green, his eyes popped into his forehead, and white foam began to come out of his mouth, like a stallion driven to death. Vanyushka, who had not stopped crying before, looked at Stepan in fright and immediately fell silent ..." (Davydov, 1971). The events from which the plot of the novel begins to build show the specifics of the characters' fishing activities. Until the beast, the intended prey, appears on the horizon, the Mezen are bored, they sleep, sing songs. Their highest value in swimming is hunting, which takes not only the life of the beast, but also the lives of the hunters themselves. Anticipating the main event of the novel (the death of the ship and the survival of the Mezens on the island) with scenes at sea, the writer seeks to give a vivid and, if possible, complete description of his heroes - they are bold, sensitive, but restrained in their emotions, each has its own special story (for example, on the pages of the book, we learn that Fedor Verigin was captured by the British, was in different countries, that Stepan Sharapov and the deceased Wolverine were close in childhood, grew up together, that Timofeich participated in the battle

with the Swedes at the Novodvinsk Fortress, and now he has feverish dreams), and all of them fit into the space in a special way, whether it is an island space, the space of the native Mezen or the capital city.

Once on an uninhabited Arctic Island, the surviving Pomors - Timofeich, his son Vanyushka, Stepan and Fedor - find themselves as if in a prison, in a trap: "... ice flaming in the sun presses from the sea, blocking - isn't it forever? – all exits and entrances..." (Davydov, 1971). Their active activity on the island is aimed at life, they are trying with all their might to survive in the harsh Arctic conditions: they get food, hunt, repair an old fishing hut, catch a "throwaway" without which they can't get warm in the constant cold of the Arctic, make themselves clothes from animal skins. Their inner state is shaken, they feel dejected, having settled down in the space of the island, and these heavy spiritual torments of the heroes are revealed by the author through a natural image – the northern lights: "... they stood depressed and looked in great confusion at the unprecedented procession of peacocks, at the solemn march of a bird accompanied by a winged retinue, whose path was covered with dazzling brocade..." (Davydov, 1971).

In general, the chronotopic image of the island is defined in the text of the novel by the abundance of the author's poetic epithets and metaphors – Davydov creates a special locus image. Natural phenomena, weather, flora and fauna of the island are set by the writer with the help of personifications and vivid comparisons: wind – played and walked, whistled and sang, snow – shot, smoked and fumed, rain – sowed; ice is compared by the author with crystal, meadow, tent, hammer, fortress, clearing, etc. The Arctic island in the novel is a place shrouded in primitive, mythological legends. According to Timofeich, polar bears, oshkus, are bewitched people; you need to be treated here with conspiracies and various rituals; you can save yourself from scurvy in the Arctic with spoon grass and raw blood (Shvetsova; Shakhova, 2022). Thus, the writer creates a mythopoetic image of the island, deeply rooted in antiquity, in a pre-human state.

The spatial image of the city, the capital of Russia – St. Petersburg, is opposed to the poetic image of the island. It was contrasted in a negative way. Davydov paints Petersburg with colors of certain shades associated with ruin, decline: "a hay wagon, turned sideways, blocked the road," "a broken wheel was lying next to it," "a bank littered with horse manure and all sorts of rubbish."

The chronotopic image of the royal court is also negatively inscribed in the general space of the capital city. The space occupied by the Empress, nobles and servants is distinguished by moral, moral and intellectual decomposition. The Mezen residents who arrived in the capital do not arouse proper scientific interest among academicians, but are considered by them only as toys called for the amusement of

high-ranking officials: "having seen enough of Savka's games, the professors got into their carriage and drove from the animal yard to Vasilievsky Island..." (Davydov, 1971).

It is no coincidence that the author describes the scene of "bullying" foxes during court games. In the episode of the fox pen, there is an image of a net as an indicator of the motive of the trap. The heroes are in St. Petersburg in exactly the same position as the helpless animals caught for fun: the pomors, along with the polar bear, were in prison without the opportunity to leave this space. Their behavior in St. Petersburg correlates with the time spent on the island, but the confrontation here is of a different plan – in the capital, the trap is organized by the will of people (the royal court, Empress Elizabeth), and on the island the Pomors were held hostage by the elements, the very space in which they survived.

Between these two chronotopes - the island and the capital, Davydov embeds the chronotope of the house, the hometown of the islanders - Mezen. The joy of returning to a small homeland is replaced by misunderstanding: the city has changed in six years, burned out, old friends died or became very old beyond recognition, fell ill, lost their minds. The sailors had nowhere to live: "... the industrialists who returned to their homeland dragged their belongings from the shore to Athanasius into an empty granary ..., it was crowded in the burnt Mezen, the huts and merchant houses that survived the fire were densely packed with people, and three people who returned to their homeland, there was nowhere to live ..." (Davydov, 1971). The families of the former islanders have already taken leave of them, forgotten them, buried them. The wife of Fedor, who died on the island, listened without unnecessary feelings and emotions about his torment from Timofeich, and Stepan's bride got married and left for St. Petersburg with her new husband. All three sailors, after testing on the island, were superfluous in their hometown. Staying on the island, time stopped for them: their memory recorded memories of the house, for them Mezen, relatives and friends, remained unchanged. But in Mezen itself, time passed as before: for the inhabitants of the city, everything changed over time, they forgot the sailors, and continued to live on (Shvetsova and Shakhova, 2022).

4. Discussion

We present the list of elements of each of the chronotopes defined in Davydov's novel (to form this matrix, we focused on the methodology of Vladimir Nikolaevich Toporov (1984)).

In the novel “Beruny” the chronotope is used to express the anthropological function, that is, the function associated with the depiction of human life and consciousness.

The diagnostic matrix is a tool for analyzing the chronotopic structure in the work; it includes significant elements of space in Z. Davydov’s text: chronotope forms, important locations - the island (symbolizes the isolation and apartness of the main characters), house - the northern province, Mezen (hunters' birthplace, attachment to the family circle), St. Petersburg, the capital (the center, the place where the examination of rescued hunters took place). The location designation is presented in the top horizontal row of the table. The forms of the chronotope are the components of the chronotopic structure that determine its features and content.

The elements of the chronotope are represented in the vertical left column of the table. A certain way of language coding is used to express each element in the text. A decoding of the chronotopes of the island, home, and capital is given. The internal state pertains to the negative and positive emotions experienced by the characters at each distinct moment in time while in a particular chronotope. General indicators of modality through significant lexemes express the attitude of the characters (and the narrator) to the surrounding (and depicted) artistic reality. The elements “nature” and “culture” have a special verbal environment, which can be expressed using figurative means (epithets, metaphors, personifications) and various images (wind, snow, road, cart, yellow curtains). Predicates indicate the presence or absence of a characteristic of an object, i.e., in the text, predicates hold particular significance as they are utilized by the author to model one or another form of chronotope. The methods employed for expressing boundedness demonstrate the extent of the chronotope in the text, its boundaries, and the manner in which it is conveyed through the use of words and concepts. The determination of the element of “supreme value” in the text is determined through a comprehensive examination of a particular fragment of the chronotope of an island, home, or capital. For instance, during their island stay, the heroes are primarily concerned with preparing for winter and, in general, saving their lives, thus, this is considered the supreme value for them. The “meta-description” element comprises an element that is not within the actual designated chronotope, yet is nevertheless an integral component of it, manifesting as an additional semantic burden.

Table 1. Diagnostic matrix of the anthropological function of the chronotope in Z. Davydov's novel "Beruny".

Chronotope form		Island	Home(Mezen)	Capital (Petersburg)
Chronotope elements				
Internal State	-	Silently, suffered for a certain time, sighing and groaning, badly, like drunk, tired, sick, grieved, exhausted, despondency, joyless thoughts	Bewilderment, like a lost, tired, rushed back and forth	It is difficult to endure, with frenzy, in exhaustion, lost heart
	+	The desert and silence seemed to envelop a soft veil, a pleasant smell, a distant memory		
General indicators of modality		Furiously, suddenly, unexpectedly, unknown, inexplicable, deserted, unsociable, chilly, angrily, wild coast, scary, imprisonment	The windows in the houses were blushing, the gospel was announced in the churches, the bell tower was buzzing, the familiar coast, unnecessarily, backward and forward, it was difficult to recognize Mezen	People ran, unusual, dead and motionless, idle people
Nature	-	Wind (fumbled, with a thieves' whistle, memorial wind, icy shine, whitish flame, humpback cloud, ice mounds, flaming ice, black water, blackened snow, indifferent sun, slanting rays, cold blush, terrible frosts, hungry oshkuy	Windy day, restless wind	Wet crows, boggy mud, horse carrion, overcast day, rain, cold wind
	+	Wind (free, changeable, singing northern wind), shining gems, blue ash, snowball, pellet stones, willow yarnik, quiet at winter dawn	Gentle winter, real dogs, chain dogs, roosters sang, hens clucked, cows moored	-

Culture	-	Old wives' tales, fables of the old helmsman	Merchant barns, scare children with beruny	Hungarian wine, the tsarina's wardrobe, the Tsarskoe Selo road, carts, cabbies swearing, large coach, yellow curtains, satin blankets, coachmen, royal fun, music blared, court fun, fast-walking araps
	+	Boat, tower, helm, fishing hut, Mexican cedar, palm tree, fernambuco tree, rosewood tree, foreign windbreak	Granary, chapel, holy fool, street with houses, kitchen gardens, Sunday, Mezen brood hen, bulk shanezhki, pancakes	-
Predicates		Whirling, subsiding, falling asleep, not getting out, wheezing, gathering, preparing, fixing, repairing, climbing, jumping, whining, tapping, throwing up, overtaking, knocking, chopping	To work, to live, to regale, to collect (belongings), to knit (knots), to bring out, to adapt, to overwinter	To be on the alert, to inquire, to look, to explain, to get out, to squander, to jump up, to wake up, to dig, to drag, to threaten
Ways of expressing limit		Terrible volleys were continuously heard, heaving, heart-rending, incessantly, violently, wildly raged	They were rushing in all directions, incessantly, junk, constantly jostling, every day, the huts are densely packed with people	The game lasted a long time, doomed to death, fiercely scolded, rushing
Higher values		To escape, to prepare for winter	Search for a place, wife, business	Away from the damn place
Meta Description Elements		A trap, ice, heavy dreams, a winter hut, a sad place, time is spinning, to death alone, the cherished hour	A welcome return, cramped, burnt Mezen, nowhere to live	Courtyard entertainment, arrest, escape, Secret Office

Based on the textual examples presented in the table, it is evident that the heroes stay on the island as in prison, incarceration, and they are forced to fight for their lives every day, the island itself acquires the features of an idyllic chronotope. It is portrayed as a completely friendly place for the heroes, almost a “home” included in

the natural space; a place in which the traditions of the ancestors are strong, the mythological connection between nature and man is strong. And the power of this island has a bidirectional characteristic – it can absorb a person who has not passed the test, or save life, protect, save from death. Thus, a place uncultured by man, an uninhabited island, correlates in the author's mind with the motherland, and not with a "foreign land", and Davydov shows this with the help of a variety of colorful metaphors, epithets and comparisons. The heroes of the novel become an anthropomorphic embodiment of the space, nature, and the Arctic. Even at the level of lexical construction of the text, the characters have become one expressive whole – in the last chapters of the novel, the nomination of "beruny" prevails in relation to each of the characters, they, as if abandoning their personal names, have become an inseparable embodiment of the island.

After escaping from St. Petersburg, the heroes again went by sea towards the Arctic. They had no place in their native Mezen, nothing and no one kept them in this place. In the sea, they felt themselves in their place and nature itself, the elements accepted them: "the wind stroked their necks and fanned their wet backs with big fans..." (Davydov, 1971). And it was here, in the uninhabited space of the Arctic, that the Mezen people found their last refuge: "... Timofeich chewed his blue lips for the last time and, without saying a word, died..." (Davydov, 1971).

5. Conclusion

So, in Zinoviĭ Davydov's novel "Beruny" the historical event of a bygone era is mastered in artistic form - the voyage of the Mezen people to the Arctic in 1743-1749. Making a historical fact with artistic details, author's descriptions, creative fiction leads to an aesthetically filled perception of the plot and the text as a whole. Narrating the adventures of the Mezens, Davydov creates an opposition of chronotopes - "island" / "home" / "capital". Through this three-part opposition, the writer captures the real geographic space, colored in different ways. The island is the Arctic, a place with mythopoetic content; home is a small town in the North-West of Russia, Mezen, in which there is no place for former islanders; the capital is the city of St. Petersburg, the capital of tsarist Russia of the XVIII century, where the Mezens are involved in cruel court amusements. And this opposition affects the ways of creating images of the heroes of the novel. In the images of the Mezens, Davydov tries to show the features of the North Russian freedom-loving character. The Mezens, who have been on a desert island for six years, will never again be able to find a place among people. The chronotope of the island completely dissolved their essence, became a kind of home for them, where they definitely need to return. City loci - native Mezen, St. Petersburg are too cramped and destructive for them. These

chronotopes are devoid of the natural primal force that fed the “Russian Robinsons” on the island so that they could survive there.

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