

THE FUNCTION OF ARTISTIC DETAIL IN I. BUNIN'S STORY "IN PARIS"

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Abstract: The article is devoted to the analysis of one detail (overcoat) in the story by I.A. Bunin "In Paris", which is part of the writer's cycle of stories "Dark Alleys". Particular importance is given to the semantic content of the analyzed detail as a way of additional understanding of the ideological and artistic sound of the story. Also, characteristic features of the detail "overcoat" in the system of the depicted world of the work of I.A. Bunin are noted.

Keywords: portrait, story, detail, depicted world, motif, symbol.

Introduction. Artistic detail is a detail of a portrait, landscape, psychological characteristics of a hero or interior, highlighted by the writer in order to emphasize its special symbolic, pictorial or expressive value. Many details of the description of the objective world and nature, recreating the internal and external appearance of people, help us to fully and from different sides imagine objects, natural phenomena, characters. But the artistic detail has another function, it can replace several details at once. An artistic detail is unique in its function, it focuses the reader's attention on what the author himself wants to emphasize, what seems more significant and important to him. Also, in its function, a detail can be psychological, symbolic, distinguishing, naturalistic, factual and impressionistic [see: 2, pp. 230-232].

I.A. Bunin, along with A.P. Chekhov, is rightfully considered one of the masters of artistic detail in Russian literature. I.A. Bunin became one of the founders of a new type of literary work - a short story, the content of which is so deep and complete that it is truly comparable to the content of a novel. Sometimes it seems that I.A. Bunin dwells in great detail on the environment surrounding his characters, which slows down the development of the conflict in the story, but it is this artistic feature of I.A. Bunin that attracts the attention of researchers and readers. Bunin's creative feature is the completeness of the reproduced details, their autonomy, in which the detail sometimes appears in connections with the plot that are not typical of realism. In 19th century literature, the details of what is depicted always characterized the place of action, revealed the image of the hero or clarified the actions of the plot. In Bunin's works, on the contrary, the details do not always clearly correspond to the overall plot picture. The unusual "Bunin flavor" of the depicted objects, states or actions is given by "coloring" and "voicing" epithets or adverbs ("shining morning vapors over the sea", "unspeakable eyes", an island hanging "with its blackness", "unspeakable eyes", etc.). Bunin mainly used a symbolic detail, in his works it acts as an independent artistic image. For example, in the story "Antonov Apples" the smell of the apples themselves is a symbol of the past, memory. In the story "Sunstroke" the name of the main character - Marya Marevna - is a symbol of a dream, a fairy tale, the miraculous and cherished. Also in this story the author draws attention to another detail - a stiletto - a symbol of femininity, beauty, high and bright feelings. The same female accessory is also found in the story "Business Cards", but it acts as a symbol of female promiscuity and liberation from any prohibitions. But some details are not on the surface, and to find them, you need to look closely at the text. In the story "In Paris" our attention stopped at a small, casually mentioned detail of the wardrobe - the overcoat. "In the corridor, on the poster, I saw his old summer overcoat, gray, with a red lining" [see: 1, pp. 49-54]. Why does the author emphasize the overcoat, in which the main character never appears in the story? Let's first find out what kind of overcoat it is?

From the beginning of the reign of Alexander I, the greatcoat became one of the most essential items of a soldier's wardrobe. It was worn almost always. In the summer, worn over an undershirt, it became the main detail of everyday, field, guard and marching uniforms; in the winter, by unbuttoning the flap, a soldier could put it on over all his ammunition, and even (in severe frost) his greatcoat. The greatcoat was made of coarse undyed cloth of various shades of grayish-reddish color. A distinctive feature of the general's uniform was the red trim on the greatcoats. The piping went to the collar, cuffs, flaps, pockets, flap and sides. In addition, the lapels of the greatcoat were made of red dress cloth. The greatcoat was made of steel-colored cloth [see note: 3, p. 74]. It becomes clear that the "summer, gray greatcoat with a red lining" is nothing more than a general's greatcoat. It is not surprising that the overcoat appears in the story, because our hero is a former general, as is stated in the narrative. "And probably a general," she said, smiling. "Ex. Now I am writing histories of these wars on orders from various foreign publishing houses." The color of the detail — "a summer, gray overcoat with a red lining" — completely corresponds to the color of the existing overcoat. But, in our opinion, Bunin uses these colors not only to correspond to the historical fact. From the very beginning, the story "In Paris" sets two contrasting plans: the darkness of the streets — light; the inertia of life — love; spring — death. The very title of the story seems to prepare us to see a sunny, cheerful, joyful city with small cozy streets along which couples in love stroll (in world culture there is a persistent myth about Paris as a city of love). But we meet the main character — Nikolai Platonovich, a lonely retired general abandoned by his wife, "on a damp Parisian evening of late autumn." He was walking "down one of the dark alleys near the Rue Passy," then he saw a shop. "It was light in the shop, and he was drawn toward the light from the dark alley with its cold and seemingly dirty sidewalk. There he lazily hung his gray hat and long coat on the horns of a coat rack and sat down at a table in the farthest corner." Throughout this description, there are grey, gloomy, dull colours, which further characterise the spatial images of the text: "It was raining on Monday evening, the cloudy sky above Paris was a dull red"; "A driver stopped at the entrance to the Etoile metro station and stepped out onto the sidewalk in the rain"; "He followed her into a semi-dark carriage smelling of damp cloth". But the appearance of the main character Olga Alexandrovna is described in a different colouring: "Dressed smartly and fashionably, she raised her black-lined eyes to him freely, not like in the dining room, and with a ladylike movement extended her hand, on which hung an umbrella, catching the other hem of her long evening dress"; "He saw under her black evening dress her large knees, the sparkle of her black eye and lips full of red lipstick". Here, the red colour acts as a sign of change, novelty and contrast. Further in the narrative, these colors begin to sound more and more often: "Having sat down again in the semi-dark carriage and looking at the glass sparkling with rain, every now and then illuminated by multi-colored diamonds from the lanterns and the advertisements shimmering in the black heights with blood and mercury, he again turned back the edge of her glove and kissed her hand for a long time"; "She also looked at him with strangely sparkling eyes with coal-sized eyelashes and lovingly and sadly stretched out her face and full, sweet-smelling lipstick lips to him". From this moment on, we can observe the predominance of light, bright tones - they also relate to the conventional "red" line of the narrative: "They entered the illuminated hallway"; "He managed to insert the key into the lock of his door before the electricity went out"; "He led her into the hallway, then into a small dining room, where only one light bulb burned boringly in the chandelier"; "He silently led her into the bedroom, lit up the bathroom, the door to which was open from the bedroom. The light bulbs were burning brightly here, and heat from the stove was coming from everywhere, and the rain was quietly and measuredly knocking on the roof." The last phrase we quoted expresses the whole state of the hero: he found something new, despite the obstacles, and this new thing is happiness. Then the main character, Nikolai Platonovich, dies, but the colors of the story do not get any darker. "It was a beautiful spring day, some spring clouds were floating in the soft Parisian sky, and everything spoke of a young,

eternal life." Thus, the colors - gray and red - are the dominant, main colors of this work. Gray symbolizes a doomed, dull life, without bright spots, and red is the color of life, passion, love; it is like a bright flash in a gray life. But let's turn directly to the text. The first meeting of the main characters, Nikolai Platonovich and Olga Alexandrovna, takes place in late autumn. "One damp Parisian evening in late autumn, he came to dine in a small Russian canteen in one of the dark alleys near the rue de Passy." It can be argued that their romance began in autumn. Already "on the third evening" he invited her to the cinema, and she agreed. "On the third evening he asked: - Do you like cinemas? She answered, putting a plate of borscht on the table: - Sometimes it is interesting." After the film, they went to a restaurant. "He leaned over to her: "You know what? Let's go somewhere to Montparnasse, for example, it is terribly boring here and there is nothing to breathe ...". But even after the restaurant they did not part. "Let's go to my place," he said sadly. "Let's sit and talk some more ...". And already "a day later, having left her job, she moved in with him." A very small part of the story is devoted to the description of further events. "One winter day he persuaded her to take the safe in her name...". So, in winter everything was fine with the main characters, if Nikolai Platonovich persuaded Olga Alexandrovna, in fact, to accept all his earnings. But the happiness of the main characters did not last long "on the third day of Easter he died in a subway car". It turns out that they spent the autumn, winter and spring together. And there was no summer spent together. "When she, in mourning, returned from the cemetery, it was a beautiful spring day, some spring clouds were floating in the soft Parisian sky, and everything spoke of a young, eternal life - and of hers, finished." After the death of Nikolai Platonovich, Olga Alexandrovna was sorting through things and, finding his summer coat, burst into tears. "At home, she began to clean the apartment. In the hallway, on the poster, she saw his old summer coat, gray, with a red lining. She took it off the hanger, pressed it to her face and, pressing it, sat down on the floor, all twitching from sobs and squeals, begging someone for mercy." Here the summer coat is a symbol of unfulfilled dreams, lost hopes. The heroes loved each other, and this love came to them suddenly, like "sunstroke." This is typical of Bunin's heroes.

In Bunin's depiction, love appears as an inexplicable and irresistible attraction, a sudden "flash" of feelings, akin to "sunstroke." There are no boundaries or barriers for love - neither age, nor social, nor any other, but it is unthinkable to preserve and extend a relationship over time due to various reasons, ranging from external circumstances to internal, immanent laws of love itself, conditioned by its nature. Longing for love unites two people for a moment, while the flow of life inevitably separates them, sometimes forever. In principle, this fairy tale cannot have a real everyday continuation, and it is good precisely because of its understatement. But Nikolai Platonovich passes away in the spring, when the full circle is not yet complete. On the one hand, his death "on the third day of Easter" is a good sign. Since the week after Easter is Holy Week. It is customary to keep the Royal Doors of churches wide open throughout the week, which symbolizes the open gates to paradise [see [under: 4, p.264]. According to popular belief, anyone who dies during Holy Week will certainly go to heaven. It turns out that Nikolai Platonovich dies a martyr's death, going to heaven. This is a kind of reward for all his suffering: for the wars he survived, for his love for the woman who abandoned him, for his entire hard life. But why does he leave life precisely during its brightest period? Nikolai Platonovich leaves not when he becomes disillusioned with his own fate, but on the contrary, when he finds true love. He leaves life joyful, happy, imbued with the euphoria of love for a woman. His meeting with Olga Alexandrovna was not accidental: "Yes, year after year, day after day, secretly expecting only one thing - a happy love encounter, you live, in essence, only in hope for this encounter - and all in vain ...". Later Nikolai Platonovich realizes: "Yes, maybe this is the long-awaited happy meeting. And after all, at the very beginning it is confirmed that everything that is happening is not accidental: "There was something like a delicatessen in the dining room - he involuntarily stopped in front of its wide window." "It was light in the store, and he was drawn to this light from the dark alley with a cold

and seemingly greasy sidewalk." The first appearance of Olga Alexandrovna in the life of Nikolai Platonovich is marked by a "consecrated corner." "Suddenly his corner brightened, and he saw an approaching idle-polite woman of about thirty, with black hair parted in the middle and black eyes, in a white apron with stitching and a black dress." Since in Russia the corner of the house is a place for icons, one can assume that Olga Alexandrovna appeared to Nikolai Platonovich as something unearthly, divine, like a sign from above. Thus, we can say that Providence helped the main characters meet, that Fate did not pass them by. Summarizing our observations, we can conclude that the "summer gray overcoat with a red lining" on the one hand is a symbol of the unfulfilled hopes of Olga Alexandrovna, the heroine of the story.

Conclusion. A symbol of an unfulfilled dream of a happy life, of continuing the supreme love that she experienced. On the other hand, this detail is a symbol of the whole life of Nikolai Platonovich, since his life in Paris, far from his homeland, was inert and aimless until he met Olga Alexandrovna, who appeared in his life suddenly, and perhaps had always been with him, like the red lining of a gray overcoat.

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