

However in the tale «Горды філосаф» J. Barshchevsky mentions the sin of intellectual pride, where the protagonist who had read many books on philosophy, both useful and not too much, became overproud, started to look down on others and he also went so far as to consider himself equal to God [6, p. 275]. As a result, he started suffering from nightmares, and then died because of fear. This work demonstrates the writer's conservative views, the commitment to the traditions and to the faith of forefathers, the rejection of the desire to change the traditional way of life. In most J. Barshchevsky's tales as in N. Hawthorne's ones those characters who sinned greatly don't acquire holy grace and have to suffer until their death, even if they repented and realized their guilt. However, some of them get a chance of salvation through love.

Thus there are similar aspects in J. Barshchevsky's and N. Hawthorne's works. The writers included features of ecological thinking in their works. Their prose is filled with love towards nature of their native land, they urged to respect nature, to live in harmony with oneself and nature, the writers foresaw the devastating effects of the civilization incursion into nature. The works of the both writers contain a strong moral component. N. Hawthorne among the great variety of sins emphasizes intellectual pride and related to it egoism, alienation from the society, violence against a person as an unpardonable sin. J. Barshchevsky in his turn condemns the aspiring for power and wealth, accompanied by the betrayal of the homeland and loved ones. It should be mentioned that in the works of the above-mentioned writers there is a motif of possible salvation through love. In addition, the Gothic atmosphere in J. Barshchevsky's prose serves the same purpose as the Gothic elements in N. Hawthorne's tales – drawing attention to the writers' issues of concern relevant at that time.

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VALUES CONFRONTATION IN FRANCIS SCOTT FITZGERALD'S «THE GREAT GATSBY»

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In this article it is emphasized F. S. Fitzgerald's contribution to the American literature and the autobiographical motives in his novels. Besides, the novel "The Great Gatsby" and confrontation of values in this novel are considered.

Francis Scott Fitzgerald remains a notable representative of the "Jazz Age" not only for Americans but for the literary experts from all over the world. According to the Russian literary critic A. Startsev, the youth

saw in his personality "the brilliant spokesman of their own opinion" [2; p. 3]. Works of the author also represent the aesthetic importance in foreign literature development.

F.S. Fitzgerald's "The Great Gatsby" is the reflection of the American society of the Roaring Twenties, this work represents a rush for wealth and luxury, neglect of pure feelings and great deeds for the sake of the material benefit. Fitzgerald criticizes the vices of the "Jazz Age" youth when the supreme values of human life were identified with material well-being.

The theme of the American way of life of rich young people in the novel is greatly developed, thus Fitzgerald's work can be compared to "The American tragedy" of Dreiser. Dreiser mainly represents the reality, unlike Fitzgerald who thinks a lot about the meaning of life. Dreiser opposed the dime novels promoting ideas of the American dream when a young man marries a girl from a noble family and then becomes rich fraudulently. According to the Russian literary critic Y. Zaslavsky "such novels inspired false ideas concerning an opportunity for each American to change their destiny easily and glorified one's aspiration to enrichment" [1; p. 25].

The protagonist of "The American tragedy" Clyde is a striking example of a representative of that time American society who rushes to luxury and destroys his life. Moral values were alien to Clyde, he was guided only by the thirst for wealth and successful marriage. Gatsby in Fitzgerald's novel also sought to grow rich and live in luxury, however his goal differed from Clyde's one. Dreiser's protagonist didn't have anything sacred and he treated women as a subject of his own needs satisfaction; Gatsby loved one girl for the sake of whom his deeds were done. But the thirst for wealth unites them.

Besides, it is necessary to pay attention to similarity between plots and a series of conflicts in "The Great Gatsby" and Jack London's novel "Martin Eden". The protagonist in "Martin Eden" as well as Gatsby in Fitzgerald's work realized that there was a great abyss between him and the girl he loved which didn't allow him to get closer to her, so he needed to overcome a lot of difficulties in order that his dream came true. J. London's novel shows contrast between world outlook and life values of a rich girl and a young man with a big heart. Little by little the main character learnt the true essence of the high society and of that brilliant world he was seeking for. Martin, as well as the main hero from F. S. Fitzgerald's novel, constantly encounters poverty of the intellect, meanness of deeds and venality. Eden managed to distinguish all these things among high society external luster and refinement, and that world became disgusting for him as well as it became disgusting for Gatsby. It is easy to identify the common features between the mentioned characters in their sudden understanding of a fact, that in a world they thought of as ideal, one could buy love and friendship for money. However money was never a priority neither in the system of Gatsby's values, nor in the system of Martin's values. The both men lost meaning of life and as a consequence the desire to return to the former goals. Unfortunate and lonely, Martin Eden chooses the only possible way in his opinion to solve the problem of his might-have-been wishes – death. It is necessary to admit here the similarity to Gatsby, however the latter lost the interest in life before his physical death.

According to A. Startsev, "Gatsby is "great" in the role of a rich man with unusual reputation as the host of luxurious feasts which he gives in hope that Daisy will fall in love with him, – these Gatsby's features cause irony of the moralist story-teller" [2; p. 13]. Besides the epithet "great" is applicable to Gatsby thanks to his sincere love and the "rare gift of hope". This love to one woman was fatal and her treachery deprived the existence of its sense and actually killed his hope to acquire once happiness.

Fitzgerald managed to show bohemian life in this work without any difficulties, because this work as well as his other novels, including "Tender Is the Night" is autobiographical. The characters of Fitzgerald's work resemble to a great extent the author himself and his wife Zelda. They were a famous couple in the Jazz Age period and were thought of as bonvivants. In Daisy's character we can find Zelda's features: the writer's wife didn't want to marry Fitzgerald when he had no proper fortune, as well as Daisy didn't want to marry Gatsby because at the time of their relations he had neither a name, nor money.

Fitzgerald draws reader's attention to external luster which is obtained by people who possess a fortune and comfort. It is enough to recall the description of young women (Daisy and her friend Jordan) in the Buchanans' rich house or the surprising episode in Gatsby's house when, throwing the new shirts down on the floor, Gatsby makes Daisy to cry. "The mysterious charm connected with an aura of luxury and wealth is radiated by both Gatsby's house, and his fantastic feasts; even skeptical Nick Carraway gives way to this exciting feeling at first" [2; p. 10].

But Fitzgerald also shows that this feigned chic is illusory and appearance is deceptive. As soon as true human feelings come into effect and soul experiences are endangered, all this chic turns into nothing. It is worth paying attention to "interpretation" of Daisy's voice which belongs not to Carraway but to Gatsby who has become incredibly discerning due to love: "She's got an indiscreet voice," – I remarked. "It's full of ..." – I hesitated. "Her voice is full of money." – he said suddenly [7, p. 10].

The last evening at Gatsby's house disappointed Nick Carraway: everything that seemed perfect suddenly lost its charm and caused moral dissatisfaction. Nick felt frustrated, he realized the crash of his hopes. For Gatsby, according to A. Startsev, "there is no such an exit; he has neither intellectual, nor moral background to analyze the surrounding reality, to resist to its false values" [2; p. 13].

"The emotional atmosphere of the novel isn't simple; it is always the combination of characters' internal voice and the story-teller's voice at first indifferent and derisive, and then sad and stern" [1; p. 40].

In the novel it is also depicted the Valley of Slag which contrasts with the image of "an untouched green bosom of the new world" above which in dreams of the protagonist someday "the star of incredible happiness will begin to shine" for everybody. Thus, Francis Scott Fitzgerald with the help of characters from the given novel demonstrates a basis of human relationships and passions of the "Jazz Age" period, convicts vices and the essence of "the American dream".

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PHILOSOPHY OF CHRISTIANITY IN N.S. LESKOV'S PUBLICIST WORKS OF LATE YEARS

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The aim of the paper is to overview religious and philosophical aspects of Leskov's publicist works as an integral system. The philosophy of Christianity lies at the core of this system; and Leskov devoted his life to the important process of spiritual self-identification.

The late years of N.S. Leskov's writing career have been extremely fruitful. Rethinking of religious and philosophical problems is accompanied by revealing undying interest to social aspects of Russian life, focusing on a variety of themes and issues related to writer's literary and publicist creativity and as such representing a wide and multi-faceted picture of Russia in the 1880s – 1890s. During this period Leskov has become a very deep thinker and extremely sharp analyst of the Russian life, open for a dialogue with his counterparts and readers. The poetic laws of Leskov-publicist and Leskov-writer interact much closer with each other. The writer himself commented on his late literary practice as follows: 'My latest works about Russian society are very ruthless. 'Paddock', 'Winter day', 'Lady and fefela'. Readers do not like them for their cynicism and directness. But I do not want readers to like me. Let them choke but read my short stories. I know how to make readers like me, but I do not want them to like me. I want to criticise and torment them' [1]. The above words can be applied to the opinion about his late publicist writings.

During this period the writer is published in a number of editions of liberal and populist direction such as 'The Russian Thought', 'The Week', 'The Herald of Europe'. Leskov publishes a large set of articles in 'The New Time' and 'The Petersburg Newspaper'. One can make a conclusion that during his rather long publicist activity Leskov could not find the edition that completely coincided with his ideological settings. During all his life he has been arguing and criticising the institutions including those where he published his works. We believe that this kind of attitude towards journalistic editions was linked with Leskov's understanding of the ideal publicist – the one who can be called a fair critic, active public figure, analyst, thinker, permanently involved in the free search of truth, full of doubt, contradictions, especially in the matters of finding ways leading to the spiritual origin and development of Russia.