

A.P. CHEKHOV AS AN IDEA

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ANNOTATION

The work of A.P. Chekhov is analyzed through the prism of the concept of "phenomenon of culture". The expediency of its application to the creator of culture is substantiated. Proved insufficiency of historical and philological studies of fiction and the expediency of forming an idea of the creator as a cultural phenomenon on the basis of synthesis of his texts, texts about him, symbolic and associative elements associated with his name. In line with this approach, the work of A.P. Chekhov and an array of his studies creativity.

Keywords: *A.P. Chekhov, fiction, writer's work, cultural phenomenon, studies of A.P. Chekhov.*

Is A.P. Chekhov as a phenomenon of culture (including modern)? In fact, is however, a positive answer to this general question will inevitably lead the researcher to many important particular issues, the main of which is the need to specify the concept of "phenomenon of culture" and justify the appropriateness of its application to the creator of culture in general and to A.P. Chekhov in particular. The problem is complicated by the fact that in a significant array material devoted to the writer, there are practically no works of cultural studies character. Predominate - and this is natural - works of historical and philological orientation. This article attempts to outline cultural options for the interpretation of A.P. Chekhov as a complex holistic phenomenon of culture.

Why did we choose A.P. Chekhov? There are two reasons, one of which is local in nature, while the other is more global and not controversial. On the one hand, we were curious illustrative material is needed for those general theoretical propositions which are put forward in this work. This is a local reason. On the other hand, A.P. Chekhov is currently, in our opinion, the most relevant representative domestic classical literature. V.Ya. Zvinyatskovsky notes: "To prove that Chekhov its artistic language belongs not so much to the 19th century ... as to the 20th century - that means break on the open door" [3, p. 123]. We believe that the writer belongs to the 20th century not only according to the mentioned formal criterion, but also mentally. Chronologically A. P. Chekhov is the last classic who does not require detailed historical and cultural preambles for perception of his texts. At the same time, it is necessary to draw a clear line between perception, on the one hand, and understanding and interpretation, on the other. The latter may not correspond to the tasks that the writer set for himself. Before proceeding to the presentation of the main idea of the study, it is necessary to substantiate it. expediency. Why is the historical-philological approach, in our opinion, insufficient? Due to the fact that this approach one way or another closes on the work of A.P. Chekhov: on the text. Thus, all the results of research in this direction, as however fundamental they may be, they involuntarily suffer from a certain kind of incompleteness. A.P. Chekhov as phenomenon is the text of his works, and biography, and all the connotations, interpretations and distortions of hic et nunc in a specific cultural space (modern, late or early XX V. and so on.). You can get an idea of the creator as a cultural phenomenon by synthesizing it texts, texts about him, symbolic and associative elements associated with his name; outside cultural approach, such work cannot be done, and one can only be surprised

At the same time, one important and paradoxical aspect must be emphasized: between the "real" A.P. Chekhov and "the idea of A.P. Chekhov" often there are no points of contact. Idea A. P. Chekhov is that in each specific group of recipients of Chekhov's creativity, biographies, etc. labeled as "A.P. Chekhov": as belonging to his pen, or one way or another associated with his name. The idea is never completely the

same as the "real" writer, but the degree of its adequacy varies depending on the specific group of recipients or individual members of these groups. At the same time, it is not possible to achieve perfect completeness. maybe the adequacy of "the idea of A.P. Chekhov, developed in each individual period, is relative value: it correlates post factum with the interpretation of the Chekhovian phenomenon, dominant at a particular moment in this particular group of recipients.

In conclusion, I would like to recall one curious passage from the Gutenberg Galaxy. M. McLuhan notes that representatives of non-literate societies cannot perceive movies and photographs without prior preparation. The researcher explains it this way: "Writing develops in people the ability to focus their eyes on some distance in front of the image, so that we perceive the whole picture at a glance. At non-literate people have not developed such a habit; they see objects differently. They rather scan objects and images, just as we do with printed text – segment behind the segment. In other words, they are not able to move away from the subject, to see it from the side. and completely merge with it or empathically penetrate it. The eye is not used as an organ perspective vision, but, so to speak, as an organ of tactile perception. Euclidean space, which is based on the separation of vision from tactility and hearing, is unknown to them. [5, 56-57]. The "space" of cultural theory at the present stage is similarly suffering incompleteness, not paying due attention to the study of such phenomena of culture as its creators. The development of "skills" for studying the idea of a creator of culture in general and A.P. Chekhov in particular may in the future become a fruitful problematic field for cultural thought.

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