
Russian Nietzsche: Question about Linguistic Commenting of Texts of V.V. Rozanov in Foreign Audience

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Abstract:

The foreign student's philologists of older years learning Russian and the Russian literature face to a problem of understanding of texts in the Russian religious and philosophical criticism.

In this essay, on the example of Vasilii Rozanov's creativity, the example of linguistic commenting of texts is given. A descriptive method is chosen as the main the method of linguistic commenting, comparative-historical methods and receptions of a research of language material.

It is shown that the bright representative of the Russian religious and philosophical criticism is Vasilii Vasilyevich Rozanov whose creativity caused the contradictory relation of contemporaries and descendants: from delight before full rejection.

The presented fragments and the analysis of the text made on their basis will promote the best understanding a world outlook of the Russian Nietzsche Vasilii Vasilyevich Rozanov.

Keywords: *Foreign Student's Philologists, Russian Religious -Philosophical Renaissance, Russian Religious and Philosophical criticism, Vasilii Rozanov.*

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1. Introduction

Without reading texts of the Russian literature, it is impossible full language acquisition. We hold M.M. Bakhtin's opinion that *"individual speech experience of each person is formed, and it develops in persistent and continuous interaction with someone else individual statements. This experience can be characterized as development process – creative – other words (but not the words of language)"* (Bakhtin, 1996; Lotman, 1999). Reading works of art, we are studied with language. "The possibility of such "self-training" of the addressee is caused, first, by the fact that in any, even extremely individualized language. It is not all individually: inevitably there are levels, general for both participants of communication... Secondly, this "individual" and new inevitably costs on a certain tradition, memory of which is actualized in the text. At last, thirdly, art language ... it obligatory includes reflection elements over itself ... than more individually art language, especially places are taken by the author's reflection directed to language and included in its structure. The text consciously turns into a language lesson" (Lotman, 1999).

Creating the work, the writer uses only the inherent system of means of expression. A problem of linguistic commenting is to show what means of language are used by the author that gives their use in each this case, to determine the esthetic value of these means. The difficulty for foreign students is presented by texts of the Russian religious and philosophical criticism of the end of XIX – the first third of the 20th century. The feature of the Russian religious and philosophical criticism more widely than philosophy. It means that "it was embodied not in scientific treatises, but in art of a word: it has spread in fiction a wide wave. Doctrines of the Russian philosophy have clothed in blood and flesh of live images. Always sympathetic to pressing topical needs, our literature was at the same time permanently busy with a thought about eternal, enduring, about imperishable treasures of spirit and its timeless inquiries" (Hollerbach, 1991; Berdyaev, 1949). The Russian religious and philosophical criticism of a turn of the XIX-XX centuries was the answer to the occurring historical break of the Russian Empire.

2. Materials and methods

An object of a research is the features of language of the book of V.V. Rozanov "Lonely". The choice of these works isn't casual. They are imbued with feeling of the tragedy, vague expectations of the future accidents. "Something was broken in Russia, something remained behind, something, was arisen or having revived, aspired forward... Where? It was known to nobody, but any more then, at the turn of the century, in air the tragedy was felt", – Z.N. Gippius wrote (Gippius, 1957).

As Berdyaev remembered later, "there was an excitement and tension, but there was no real joy" (Berdyaev, 1949).

It is widely used more and more in the system of training of teachers of Russian as foreign. It is about an advanced stage as for fuller analysis of the text it is necessary to have a certain baggage of data in Russian (phonetics, grammar, lexicon, phraseology, stylistics, poetics). The idea of a method consists in the slowed-down reading the literary work "under a linguistic microscope". The developed and detailed linguistic commenting are carried out by means of philological, cultural, and historical commenting. Commenting of the text happens in 3 stages: the preceding, synchronous and subsequent commenting. In addition, comparative-historical methods and receptions of a research of language material and a descriptive method are used.

3. Results and discussion

3.1 Language identity of Vasilii Vasilyevich Rozanov

The bright representative of the religious and philosophical Renaissance was V.V. Rozanov. His creativity attracts genuine interest of foreigners, but in view of special structure of texts aren't clear to foreign audience. Rozanov built his works on unsystematic thinking. At the same time, he could write articles in magazines conservative and liberal, citing the fact that life is more than in any direction and in one article is expressed cannot be "painting the eggs of different females - goose, duck, sparrow" (cadet, black hundred, revolutionary). He released their "one-pan" that could no longer make out the "right" and "left", "black" and "white." According to A.P. Kazarkina, Vasilii Rozanov's creative evolution confirmed the opinion of K. Leontiev " there are the people of the third phase of the national culture of life - time of eclecticism, the loss of integrity and hasty synthesis" (Kazarkin, 2004).

V.V. Rozanov is often compared to Nietzsche. There is a view not to follow the ideas of Nietzsche by Rozanov, and the revolution in the history of religious and philosophical thought, which is associated with the names of both thinkers. It is difficult to define the genre affiliation later works of Vasilii Rozanov. They are written as a commentary to the commentary. It combines the features of story, essays and diary of the writer. Rozanov emphasized that the works don't have an addressee, "Oh, good reader, I write for a long time" without the reader"- simply because they like it. Because "without the reader" and publish... Just like so much. «Notes Vasilii Rozanov rough and unaddressed, "Yes, it occurred to me, which it had no one came, including Nietzsche and Leontyev. According to the complexity and number of thoughts (points of view, the pattern of mental tissue) I consider myself first". The choice of authors and works for the analysis is not accidental. The "Lonely" reveals contradictory linguistic identity Vasilii

Rozanov, which stands out against the Russian literature and Russian literary criticism abroad XIX – XX centuries.

V.V. Vinogradov, studying the work of writers and analyzing the language of works of art, concludes that it can understand the language referring to its creator. J.N. Karaulov notes that linguistic identity. It is a "personality, expressed in the language (text), and through language. There is a person, reconstructed in his main features based on language means, "a set of capabilities and characteristics of the person, causing the creation and perception of speech products (texts). It differs in a) the degree of structural and linguistic complexity; b) the depth and accuracy of reflection of reality, and c) a specific target orientation" (Karaulov, 1989; Berdyaev, 1949).

A distinctive feature of the linguistic identity of Rozanov is a *tendency to reconcile the incompatible*. Rozanov is like a tree, "gives shoots to several parties", "growing a living thought, and not to be one once and for all to the course" (Adonina *et al.*, 2015; Kolesov, 2005; Shcherba, 1957), so it is the natural inconsistency. The contradictory nature is the main feature of a creative position, the basic artistic principle. However, horizons of Rozanov's creativity were out beyond it. Z. Gippius recalled, "He was so not in a number of other people, to the extent not stood between them and around them that it rather be called" phenomenon "rather than" man " (Gippius, 1991). Antinomy is the basis of artistic thinking of the writer. In "Fallen Leaves" Vasilii wrote: "Life comes from" unstable balance. If the balance everywhere were stable, there would be no life. ... The world is always unsettling, and the living. "In "The Last Leaf" I have conclude that the truth can be apprehended only through the antinomy: "Truth is in contradictions. The truth is not in the theses, even if for their preparation collect all the wise men". The word in the concept Vasilii Rozanov's creativity has ontological and partly sacred significance, being a key concept in his world. Through the word you can come closer to understanding Rozanov's philosophical system and to clarify, finally, its importance to the Silver Age and the Russian culture of the XX century.

3.2 Linguistic commenting V.V. Rozanov in a foreign audience

Linguistic commenting texts Vasilii Rozanov involves several stages: 1. Introduction to the biography of the writer. 2. Introduction to the history of creation. The goal is to meet not only with the sense of the work, but also to trace the connection with the history of the country. 3. Before-text tasks. 4. Pre-text tasks. 5. After-text tasks.

About the writer Vasilii Rozanov (1856 - 1919):

Vasilii Rozanov is a famous Russian philosopher, novelist, essayist and literary critic. Vasilii Rozanov was born on May 2, 1856 in Kostroma province Vetluga * in the family of forester. In 1886, Vasilii Rozanov for own money published his first book "On the understanding. Experience of research into the nature, boundaries and internal structure of science as an integral knowledge ", which is one of the variants of the Hegelian study science. This book was not successful. In 1893, Rozanov moved to St. Petersburg. His book "The Legend of the Grand Inquisitor. F.M. Dostoevskii", brought fame to Rozanov; it is a literary and philosophical study. Rozanov joined the staff of the newspaper "New Era", with whom he worked from 1889 to 1917. In 1889-1901 years, there was published a number of collections of the writer, which focused on issues of religion, politics, education, family ("Twilight of Enlightenment" (1889), "Religion and Culture" (1900), and others.).

History of creating the book "Lonely":

"Lonely" is the notes and reflections of V.V. Rozanov. It includes the basic record in 1911. The author often specifies the circumstances and place of creation record "on the back of the letter", "for numismatics", "on the sole of shoes," etc. It bears the signature of "almost a manuscript" on the title page. It seems that this is not the usual way by printing a printed book, but purely personal, intimate handwritten notes. It is a kind of shorthand spiritual life of a free writer. In "Lonely" Rozanov started a completely new type of informal philosophism.

Linguistic commentary for the text of the book "Lonely". Before-text tasks:

1). *Read the memories of Z. Gippius about V. Rozanov. What features of did she point?* It was to such a degree in a number of other people, to the extent not stood between them and around them that it rather be called "phenomenon" rather than "human".

2). *Read the meaning of the word "intimate." What do you think, why V.V. Rozanov called his work "Lonely"?*

Pre-text tasks (Rozanov, 1990, 2000) Text 1.

1). *Read the text, respecting the division of Syntagma.* 1. wind blows at midnight and carries the sheets ... // 2. So life in the fleeting time breaks with our soul cries, / sighs / unclear ideas, / unclear feelings... // 3. Which, / as sound fragments, / have the significance, / that "gone" straight from the soul, / without processing / no goal / non-intentional, // - // without anything extraneous ... // 4. Just // - // "soul lives" "... // ie / "Living" / "breathed" ... // 5. Since ancient times to me these "unintentional exclamation" for some reason liked. 6. // actually, / they flow in us continually, / but they do not have time (there is no paper at hand) bring // - // and they die. // 7. Then would not recall. // 8. However, something I managed to bring the paper. // 9. Recorded are all accumulated. // 10. Therefore, I decided to collect the fallen leaves. //

2). Read the sentence (1). Explain the meaning of the word "midnight". What does the writer use the dots in the end of the sentence (1)? What do you call this method?

3). Read the sentence (2). Explain the meaning of "fleeting". What two words does it consist of? Explain the meaning of "thought", "feelings". What role does the prefix unclear in "unclear ideas" words "unclear feelings". How do you understand the word "exclamation"? Replace the word "exclamation", "unclear ideas" and "unclear feelings" synonymous.

4). Read the sentences (1) and (2). What does the author compare life? Why?

5). Read the sentence (3). Explain the meaning of the word "intention". What does the word "intentionally". How do you understand the phrase "gone without treatment." Why are these thoughts important to the author?

6). Read the sentence (4). What reflects the stages of life of the soul the word "live", "mine", "breathed"?

7). Read the sentence (5). What does the author compare the thoughts? Pick up the synonyms for the word "accidentally". Make it with the phrase.

8). Revising sentence (6). Pick up the synonyms for the word "recall".

9). Read bid (10). Prove that the phrase "dead leaves" metaphor.

10). How do you think what has caused the author's decision to collect "Fallen Leaves"?

Text:

1). Read a piece of text. Whom does the author address?

1. Why?

2. Who needs?

3. Just - I need.

4. Ah, good reader, I write for a long time "without the reader" - simply because they like it.

5. "Without the reader" and publish ...

6. Just likes it.

7. And I will not cry, angry if a reader bought the book by mistake, throw it in the basket (profitable without cutting and acquainted only tilting sheets, to sell 50% bookseller discount). 8. Well, dear reader, I don't stand on ceremony with you - you can, and you do not stand on ceremony with me: 9. - Damn 10. Damn ... -! 11. And au revoir to meet in the next world. 12. Since the reader is much duller than one. 13. He opens mouth and waits for you to put it? 14. In this case, it has the form ass before it screams. 15. The sight is not the beautiful ... 16. Well it is God ... 17. I write for some "unknown friends" and even "not for anyone ..."

2). Read the sentences (4), (5). How do you understand the meaning of "writing without readers' expression?"

3). Read the sentence (12). As the author explains that his reader is not important.

4). Read the sentences (13) and (14). With whom the author compares the reader.

5). Read the sentence (17). Pick up the synonyms for the phrase "unknown friends." Make them with phrases.

Words for reference:

Au revoir — French, goodbye. *Sight* — what appears to gaze, *draws the eye* (a phenomenon that the incident, landscape). *Rare* — the seller of old books. *Ceremony* — show excessive leniency to anyone.

After-text tasks:

- 1). What do you think, why the author called his work "Lonely"?
- 2). Is there anything in your home literature such works?

4. Conclusion

As a representative of the "new religious and philosophical consciousness," Vasilii Rozanov has created a unique, inimitable, and often contradictory system of views in connection with which it is rightly considered Russian Nietzsche. The artistic heritage of Vasilii Rozanov was not limited philosophical works. In Russian culture, he entered as a writer and publicist. Vasilii Rozanov language personality stands out against the background of Russian religious-philosophical intellectual's turn of the century. Contemporaries ambivalent about his personality and creativity. It is not simple to know the riddle of linguistic identity Vasilii Rozanov, not only foreigners, but also being acquainted with Russian culture, but also readers, owning a perfect Russian. Linguistic commenting literary texts will allow foreign students-philologists deeply acquainted with the texts of a multi-faceted creative heritage of Vasilii Rozanov, his views, as reflected in the pages of his works, as well as will contribute to a world that can embrace and comprehend all the subtleties of Russian lingvocultural situation at the beginning of the XX century.

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