UNREALISM IN RUSSIAN PROSE OF EARLY 20TH CENTURY: LINGUISTIC ASPECT

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ABSTRACT
The aim of the article is to analyze the multilevel manifestation of the text modality - from grammatical to aesthetic and build a general concept of unrealism as a peripheral, but permanent, constant of the modernist era. However, the ubiquity and dominant delimitation, necessary of structures with conjunctions of unreal comparison, with the predominance of those derived from future forms over those derived from the imperfect, also serves to strengthen the independence of the artwork from social pressure. Subsequently, the characteristic structures of modernity, analogous to the European "future in the past", building an alternative reality, are supplanted by the imperative mood of the second person, with the illocutionary act of calling for a change in the existing reality, in the primitive vanguard and the third person with the "pust" particle [let] in the middle of the 20th century, gradually degenerating into the imperative mood with the "puskai" particle [May], whose motivating pathos is extremely low.

Keywords: Modernism. Decadence. Symbolism. Unrealism. Structures of unreal comparison.

IRREALISMO NA PROSA RUSSA DO INÍCIO DO SÉCULO 20: ASPECTO LINGUÍSTICO

EL IRREALISMO EN LA PROSA RUSA DE PRINCIPIOS DEL SIGLO XX: ASPECTO LINGÜÍSTICO

RESUMO
O objetivo do artigo é analisar a manifestação multinível da modalidade do texto - do gramatical ao estético e construir um conceito geral de irrealismo como uma constante periférica, mas permanente da era modernista. No entanto, a ubiquidade e a delimitação dominante, necessária de estruturas com conjunções de comparação irreal, com o predomínio daquelas derivadas de formas futuras sobre as derivadas do imperfeito, também serve para fortalecer a independência da obra de arte da pressão social. Posteriormente, as estruturas características da modernidade, análogas ao "futuro no passado" europeu, construindo uma realidade alternativa, são suplantadas pelo humor imperativo da segunda pessoa, com o ato ilocucionário de clamar por uma mudança na realidade existente, em a vanguarda primitiva e a terceira pessoa com a partícula "pust" [let] em meados do século 20, gradualmente degenerando no humor imperativo com a partícula "puskai" [maio], cujo pathos motivador é extremamente reduzido.


RESUMEN
El objetivo del artículo es analizar la manifestación multinivel de la modalidad textual, desde la gramatical a la estética, y construir un concepto general del irrealismo como una constante periférica, pero permanente, de la era modernista. Sin embargo, la ubicuidad y delimitación dominante, necesaria de estructuras con conjunciones de comparación irreal, con predominio de las derivadas de formas futuras sobre las derivadas de lo imperfecto, también sirve para fortalecer la independencia de la obra de arte frente a la presión social. Posteriormente, las estructuras características de la modernidad, análogas al "futuro en el pasado" europeo, construyendo una realidad alternativa, son suplantadas por el talante imperativo de la segunda persona, con el acto ilocucionario de llamar a un cambio en la realidad existente, en la vanguardia primitiva y en la tercera persona con la partícula "pust" [let] a mediados del siglo XX, degenerando gradualmente en el modo imperativo con la partícula "puskai" [May], cuyo patetismo motivador es extremadamente bajo.

INTRODUCTION

One of the important features of the subjunctive mood in Russian, according to A.A. Kamynina, is the absence of the modality of "morphological tense" (KAMYNINA, 1996). When expressing it, unlike the four tenses of the Latin subjunctive mood which was reflected in the Romance and Germanic languages. On the other hand, one cannot deny that "the category of unreal modality is inextricably linked with the category of syntactic tense and occupies a dominant position in relation to it" (AGASHINA, 2003).

Modality is traditionally understood as the relation of the utterance to reality and the speaker to the utterance. According to A.A. Potebnya, both the subjunctive and the imperative mood are indirect, since they are subject to reinterpretation by the speaker, and in this sense, as A.A. Kamynina adds, these moods are subjective. However, most scholars (DZHABBAROVA, 2019, DOBRUSHINA, 2016) consider the relation of the utterance to reality expressed by the subjunctive mood, to be an objective modality.

N.Yu. Shvedova considers "an objective grammatical modality" (BELOUSOV et al. 2002) to be modal meanings expressed by the mood category in general. However, if in the indicative mood the words fixate the reality, "life as it is", then "the subjunctive does not imply the primacy of the action: on the contrary, it is seen as possible only under certain conditions, desirable" (BELOV, 2007). or impossible (already or always). Here, according to the argument about the mode as a degree of deviation from reality (or inclination to it), "the idea of action and the action itself diverge". However, even in the authoritative definition by the Russian classical philologist A.M. Belov, and in the terminology of linguists studying the modern Russian language the "inner form" of the subjunctive mood does not lose the meaning that N.Yu. Shvedova considered it an "objective idea" – an objective one, albeit one developing contrary to life.

The semantic range of the subjunctive mood is wide. M.V. Samofalova, using the language of mass communication as an example, notes in conditional clauses and clauses of purpose such additional meanings of the subjunctive mood as "mollifying the statement of the speaker's intentions and making the statement less categorical" (SAMOFALOVA, 2017).

The only form of the subjunctive mood in Russian is the form that coincides with the past tense, with the unchangeable particle by [would] from the aorist of the verb byt [to be]. Comparative conjunctions of the unreal modality budto, tochno, slovna, budto by, kak by, kak budto [by], kak esli by [as if, as though, as, as if] appear later forms of the subjunctive (unreal) mood. At first, the Old Russian (STETSENKO, 1972) texts featured the kak [aki, yak] = yakozhe [as] and budto [as if] conjunctions, originating from the Old Slavonic (DUDINA, 2014), such as yaka by (aki by) [as if] (SHIROKOVA, 1966). For example, in "The Tale of Savva Grudsyn", there are: "for as if a stranger you run away from me", "in a dream, as if in reality".

Under the influence of Enlightenment, which considered reason as the measure of all things, the comparison of all events and phenomena of reality with human thoughts is expressed in hypothetical comparisons with the corresponding conjunctions (budto by, kak budto, kak by, rovno, slovno, tochno) [as if, as though, like, as, as though]. Subsequently, sentimentalism, with its attention to emotional nuance which was introduced, inter alia, through folklore (for example, psychological parallelism), also requires conjunctions of unreal comparison, very frequent, for example, in prose by N.M. Karamzin ("suddenly, as if a storm roared from the depths of hell", "she repeated this name five times, as if trying to harden it"). Perhaps this is due to the strengthening of the actual artistic, unreal component of literature. Naturally, there were fewer unreal conjunctions in the old Russian accounts books, lists of noble families and other sets of everyday rules and orders. In the middle of the 17th century, the first usages of the conjunction budto [as if] were noted in narrative literature. Subsequently, unreal conjunctions will be used in Russian theater and oratory.

METHODS

The methodological framework of the study consisted of structural-semantic and historical-functional approaches.

RESULTS

From the late 19th – the early 20th century, the role of unreal comparison with the kak budto [as if] conjunction, as well as with the kak esli by [as if] conjunction, has increased, this time in all (SAZONOV, 1959). registers. Speaking about the increased presence of modal particles that reflected qualitative changes in the language, which determined the style of the era as a whole, it is worth noting that the conjunction budto [as if] is etymologically
connected with future tense and the imperative mood: budto – from bud'to; budu [will be] (A.A. Potebnja, cited from B.M. Lyapunov "In memory of A.A. Potebnja", 1892).

Originally there was a singular second-person imperative bodi. The comparative conjunction kak esi¹ by [as if] was used less often, and later even criticized from a theological standpoint. Arguing against the book by I.A. Richards and C.K. Ogden on "als ob'" at the core of their book "The Meaning of Meaning. A Study of the Influence of Language upon Thought and the Science of Symbolism" (OGDEN, RICHARDS, 1945), Veidle writes in 1923: "The art of 'als ob' will not achieve a breakthrough into that truly wonderful world where the laws of our world are not overturned, but only justified and enlightened from within [...] On the paths that lead to the country 'als ob', one can partially acquire fiction, and living people, and the language of poetry, and a flickering outline of myth, and the beginnings of mythological thinking. All these acquisitions, however, are insufficient, fragile, and may prove illusory at any moment, if they are not rooted [...] in religious faith. After all, in the end, it is the longing for it that is expressed by the attempts to return to childhood, to the earth, to plunge into night dreams, to learn the Negative Ability. Faith only separates the mythical (in a deeper sense) from the fictitious; without it, the artist is either left to internally agree with the rational decomposition of their art or to indulge in more or less obvious self-deception and build their art as if they had [...] at least some kind of faith" (VEIDLE, 2001). V.V. Veidle believes that both in Western analogs and the Russian conjunction kak esi¹ by [as if], the particle that means distrust outweighs the comparison with the otherness (kak esi¹ by is likened to the conjunction yakoby [supposedly]).

The era of Art Nouveau was marked by a special cultural predilection for language (in contrast to the recent trend towards ideologization and sociologization of literature). Therefore, the latent search, for example, for relics of the aorist and imperfect by the writers was not accidental: one can recall, "ele mozhakhom" [with difficulty] and "nichtoche sumnyashesy" [without a moment's hesitation], seemingly unexpected in refined, elite prose by N.N. Rusov. It is also important to note that the modernist conjunction kak budto [PROSYANNIKOVA, 2019] [as] is used more commonly than budto by [as if]. Here, the conjunction with a particle that keeps a trace of the past tense loses: by, byshto, (to) bish ⇔ byashe – the imperfect from byt’. The nature of the conjunction budto seems to be the opposite of the etymology of the by particle. It is also important for modernists to point out the real comparison with the connective word kak [like], perceived latently in the mainstream of homeopathic [imitative? magic (to become similar means to interact) and together with it connect the budto conjunction [as if], which keeps a strong connection with the future tense and the imperative mood. The role of the subjunctive mood in European and Russian conspiracies has been extensively researched and proven by O.I. Prosyannikova in the article "Verb forms in the texts of Anglo-Saxon and Russian incantations" (LAGOLNYE FORMY, 2019).

Both semantic fields of the conjunction of kak budto [as] ("magic assimilation and "incantatory command") were also present in the work of the predecessors of modernity, who had the greatest influence on it.

In "The Tale of Tsar Saltan" by A.S. Pushkin's commonly used comparison with the conjunction budto [as if] has always been justified, come true in reality. The Swan Princess walking "as if a peacock", whose sweet speech is "like a river babbling", actually turned out to be, though not a peacock but a swan, and came out of the water element. In the textbook Bunin comparison "the forest is as if a painted terem" is also based on fact: the terem is precisely carved out of logs.

We find another use of the kak budto [as] conjunction in F.M. Dostoevsky's work. In addition to the idea of transmitting someone else's speech, which does not always inspire the confidence of the narrator, kak budto [as] does not lose the meaning of an unreal comparison with the constantly accompanying voices – divine and demonic ("the devil is the father of lies", and the budto emanating from him can be equated with yakoby [supposedly] which is a criminal deliberate lie). Reality "in the highest sense", celestial and the phantasmagoric underworld are present in every earthly event and feeling. While kak budto is always turned to the future, then kak by [a relic of the imperfect byache] in a textbook comparison in the novel "Crime and Punishment" shows the incompleteness of a long-past blessed existence ("there as if the time had stopped, as if the centuries of Abraham and his flock had not yet passed").

Divine providence in the fate of Raskolnikov manifests itself in a secret invisible connection with his savior Sonya ("they never once spoke of a major point, as if they had agreed on their own to keep silent about this until a certain time“); in readiness to forgive Razumikhin, despite the terrible guess ("as if something strange has passed between them").

Raskolnikov's latent readiness for repentance is manifested in the kak by conjunction which can express the distrust that the hero's train of thought was exactly what he outlined in his article on the right to have, and not other, incomprehensible to him ("at the moment of Katerina Ivanovna's death, the usual flow of his thoughts was
as if disrupted*).

General sinfulness, however, still brings Raskolnikov closer to other criminals, for example, with Svidrigailov in another, already dead and not eternally living Gospel dimension, but brings them closer quite tangibly, "one could even say that as if he settled on Svidrigailov". In the novel "The Idiot", *kak budto* is always present in the image of Nastasya Filippovna, showing how "the devil is fighting with God" for her soul. The feeling of an otherworldly presence is characteristic even of the close-minded and down-to-earth Epanchin ("it is as if something is in the air, like a bat").

In "Demons" the inevitability of a collision between the Verkhovensky father and son is also conveyed through the conjunction of unreal comparison which possibly causes distrust in the sacrificial position of the father who sent his baby son to hell "in a parcel" ("it was as if our old man was afraid of his young relative"). The closest to the subsequent era of modernity is the unreality of Dostoevsky's early prose, for example, in the story "White Nights" where the world is presented through the prism of the consciousness of a fragile and uncertain storyteller and not a convinced Christian, whom the narrator appears in "Crime and Punishment": "As if really all this is not a ghost!"; "the sun [...] looking in is different, new, as if deliberately ordered for these corners, and shines on everything differently"; "it was as if I understood something at that moment, until now only stirring in me, but not yet comprehended; as if I had seen something new, a completely new world, unfamiliar to me"; "We both walked as if in a daze, fog as if we ourselves did not know what was happening to us". Even more important is the role of the subjunctive mood in the work of M.Yu. Lermontov (SHAPOVALOVA2019). S.I. Druzhinin emphasizes the importance of the objective unreal modality in the novels of I.S. Turgenev (DRUZHININA, 2020), which may be one of the markers of realistic literature.

In the time of modernity, heightened interest in the always existing stylization, the re-creation of the past according to the laws of dreams (with reservations which are more often associated with the future, the unprecedented and "impossible", according to symbolist poets), opens up the previously purely linguistic understanding of retrospection, prospectus and modality. Retrospections and prospectuses, along with "the author's reflections" and "changes of plans", interrupt the narrative, "entail a reaccentuation of certain parts of the text" (GALPERIN, 2007), undo the continuum, in other words, demodalize the statement and contribute to the creation of unreal modality.

Anticipating the movement of Russian and Western science, philologist A.M. Yevlakhov (who was the critic and translator of I. Kant and F. Nietzsche a year before H. Vaihinger) in his extensive studies on art theory and, above all, on the art of word, proposes the concept of "unrealism". Since 1910, unrealism as a method of forming the style of a work of art (which, according to Yevlakhov, is more important than factual information), is associated by the philologist not with formalism in general (as in 1914 in the first volume of the work "Realism or Unrealism"), but, above all, with the category of time, or rather, with overcoming time in a work of art or by a work of art. Speaking in the language of the current linguistics, Yevlakhov, as a methodologist, came close to understanding the modality of the text at all levels, starting with the grammatical level.

In the period preceding modernity, the positivist period, an interrogative "illocutionary modality" is present in literature, as if calling for an answer by deed: one can recall at least the titles of the novels "What is to be done?" and "Who is to blame?" In modernity, the important thing is the objective modality which is expressed by the subjunctive mood as a demonstration of distance or an alternative in relation to reality. The illocutionary act which was utilized in literature in the 1870s as a political stand and was associated with a communicative goal and activity gives way to the unreality of a generation proud of its uncommunicativeness.

According to V.V. Rozanov, "literature was born 'to itself' (silently) and for itself", which correlates with Nietzsche's "Also sprach Zarathustra: Ein Buch für Alle und Keinen". In the framework of this modality, eternal femininity is presented which has always inspired confidence. Thus, A. Voznesenskii writes: "So when the last earthly dream closed my eyelids on the stone floor of the dungeon, I saw the square and the executioner and the rabble, ready to celebrate a bloody holiday around me tomorrow [...] I saw at the same time as if a small hand lay on my forehead with endless tenderness and as if a small dewdrop rolled out of the eyes of the Perfect One" (VOZNESENSKI, 1913).

Only at the executioner's block before the unrepentant misanthrope, who imagines himself to be a lonely suffering god, will appear his "Perfect One" to alleviate his sorrows like the Mother of God and give joy to the bereaved, but the narrator vacillates between faith in her and suspicion of the illusory vision. In the novel "Moscow" by A. Bely, *budto* (as if) will help to express the connection with the post-apocalyptic future: "as if there were no years; there were adolescents" (BELY, MOSKVA, 1989).
In the context of the novel by A. Bely, there can be a correlation of the budto conjunction with the Steineresque "awakening" and with the Gospel: "Whoever does not receive the Kingdom of God as a child will not enter it" (Luke 18, 17). Sometimes the conjunction budto on the other hand, compares the events to the dark otherworld with illusory salvation. L. Andreev creates in "Judas Iscariot" psychedelic music and "hallucinatory imaginative anguish" (A. Bazilevskii), "that puts one into a trance, just where attention to logos is needed, strict moral requirements – when listening to the sermon of Jesus" (TAINA, 2017), "as if it all consisted of lake fog, permeated by the light of the setting moon, and his soft speech resounded somewhere far, far away" (ANDREEV, 2012).

In S. Gorodetsky's story about the collapse of the estate (and on the example of which, the collapse of patriarchal landlord Russia as a whole) "Sutulovskoe nest", the unreality of imagining of each hero is indicative. Dmitrii's days "seemed like a heavy dream that he would like to end": Stvolovseva whispers "as if to herself", Bobkov is called by the boss "as if on business"; Ivan, "if turned his head, <one could have> been frightened for the human form, distorted so absurdly"; icon-painting Anne "serves something seemingly important". For Antonina, "It was as if a painful dream had begun", "as if it was possible to run away from the truth" (GORODETSKII, 1987), but it was for her, lastly, that Gorodetsky prepared the fate of running not from the truth, but towards it.

Perhaps it is precisely the combination of the modal mozhno[could] and the conjunction budto[as if] that seems to fuel this shaky hope. In A. Damanskaia's story "Once," the windows of the estate "were black as if it had not been opened for years", as was the soul of her mistress which still existed in the pre-Eninies cave world of matriarchy. In this "dark red light with which the burning blood flooded the space", the hero was awakened, as if by arooster from demonic obsession, by a sudden child's cry, "as if someone was being tortured, killed there" (DAMANSKAYA, 1908).

In the only work by M. Pantyukhov "The silence and the old man", the conjunction kak budto[as if] introduces the comforting image of the deceased mother of a crazy young man Yuri, "Mom! As if it had become quieter... Yuri saw through the walls a dark blue sky [...] calm waters of the river". Moreover, according to Ivan Karamazov's theory, Yuri, deprived of connection with life, self-awareness, will, moves in a different dimension, which is again conveyed by the kak budto conjunction, "As if the old man took upon himself all his suffering and left him only the meaningless life which is always the same" (PANTYUKHOV, 1907); "And now he's an animal enslaved by an old man".

The writer M. Khodyreva openly, without metaphors of the second and third levels, declares the origin of artificial paradise, in the cycle of "fairy tales" "Hints and images" showing a particular, Europeanized understanding of Hinduism and Buddhism: "This small, unsightly happiness does not require any torment of the unknown, nor eternal fears for oneself [...] does not need the still supports called 'faith', on which so-called real happiness rests so unstably... It was as if his wandering gaze, directed into space, was looking for those brown-faced brothers who, lying on dirty mats, thought they were taller than kings... they, after a long sleep, returned to short reality only to take up the stinking pipe again, repeating with philosophical calmness, 'If for two paise you can be in paradise, then what can you be sad about?'" (KHODYREA, 1906).

In Khodyreva's story, the conjunction kak budto overcomes not so much time as space, opens up the West-East opposition. The conjunction budto[as if] reveals the secret life of not only people but also works of art, interiors, landscapes in modernist criticism of art, for example, in Dymov's reflection on Somov's art, "empty landscapes, as if they appeared on the fortieth day to serve a strange funeral service for a deceased man" (DYMTOV, 1906).

In an unreal comparison, the iconography in "Tales of Tatarinova" by A. Radlova is ekphrased, "The Byzantine Seraphim's [...] tightened lips are like a curved bow, and she is as if there is an altar lamp somewhere inside her". The possibility of Tatarinova's portrait as such in "Tales" will also be tabooed with the help of conjunctions of unreal comparison and real comparison in the meaning of unreal (due to the direct lexical implementation of the phraseological components), "he was taken away [...] and disappeared without a trace. As if Borovikovskiy never painted Katerina Filippovna, and how her face was reflected on the white dress of Luke the Evangelist" (RADLOVA, 1996).

The transition from carnal to unreal feminine beauty was noted by F.1. Buslaev in his 1851 article "Feminine types": "It has become impossible to aesthetically enjoy sensual beauty warmed only by the passion of desire. In Christian painting, all the luxury of sensual charm seems to be transient, fleeting: as if the soul were dressed in it only for a moment to show the world its greatness" (BUSLAEV, 1886).
Since literature has a different arsenal of technical tools and material means than painting, unrealism is also created in Buslæev’s criticism at the expense of the conjunction buotto tolko [as if just]. The characters of Rusov’s novel “The Lake” hear the mournful folk song “Luchninushka” even when it is not played [the particle by [would] indicates the subjunctive mood], as if an echo of their future fate: “Someone would play or sing something soulful, soft, touching... about love, about captivity, about parting. And wonder of wonders: as if the sounds of mandolins or guitars were heard, mournful, quiet, distant” [RUSOV, 1912].

The subjunctive mood and unreal comparison are also used to express the detachment of thought. Describing the meeting with the first elected rector of Moscow State University S. Trubetskoy in the story “Comrade Klev”, Rusov implicitly instills the idea that to actively do good in the whirlwind of the revolution, preserving the finest spiritual connections between people gone mad and strengthening the society is unbearable work carried out by sacrifice and miraculous: “His change was sharply noticeable. He walked with his head lowered, tall and slightly hunched over; the spirituality of his face increased to transparency. He bowed with a concentrated expression of his eyes as if I had awakened him from a deep thought that now nowhere and never left him” [RUSOV, 1913].

The writer M. Premirov, who was unexpectedly praised by his great contemporaries – two irreconcilable opponents, I.A. Bunin and A.A. Blok, continuously situates the narrative in an unreal continuum, syntactically indicated by the subjunctive mood and an unreal comparative phrase or a subordinate clause of unreal comparison:

“...she seemed to live in an alien ghostly world as if she were a princess” [PREMIROV, Nemye dali, 1909]; “...the blue world unfolded in front of them like a free ocean [...] they sailed along with the waves to unknown desired countries” [PREMIROV, Nemye dali...29];

“...as if they saw the sad angels flying over them” [PREMIROV, Nemye dali...28];

“...as if the fleeting caress of a woman, beautiful and ghostly, born of a bright dream, fell on their souls” [PREMIROV, Nemye dali...30];

“...as if a gentle woman’s hand smoothed out a wrinkled soul” [PREMIROV, “Schastlivyi ostrov”, Sibirskie ogni num 3 (1923)];

“...as if they has not existed at all” [PREMIROV, Nemye dali...36];

“...as if no one was crying, no one was tormented, no one was toiling in slave chains” [PREMIROV, Nemye dali...5].

Premirov’s pharmacists, following the example of their Turgenev prototype, turned out to have Don Quixote vision, restoring virginity to harlots “...as if they were little students” [PREMIROV, Nemye Dali...51]. Blok’s words can sum up that the “Indian nymph Para-spati” [BLOK, 2010] hypnotizes Primerov and his characters and deprives them of independence, granting an illusory liberation.

Turning to P. Karpov, Blok also hears in his novel “The Flame” the pedaling of the subjunctive mood “...as if in a dream” [KARPOV, P., in: Poslednii Let: Proza poetov esesinskogo kruga - MOSCOW, 1989], “...if the universe fell on him, it would be easier for his heart” [KARPOV, ...66], “...black oak trees concealed the witchcraft as if they knew the secret”), unreal comparative phrases (“temptation sharp as the scythe of death” [KARPOV, ...53], “...like torn dreams, leaves swirled like a shroud” [KARPOV, ...64], “...the fate was shown. White as snow” [KARPOV, ...95].

The theatricality of the church rite, the sacrament, or, rather, the unrealism of the perception of the service by a hero who has lost faith in everything, the author’s alter-ego, becomes a commonplace of decadent prose. Andrei Nevolin, the narrator of the eponymous story by Rusov, laments: “Hearing the church bell ringing, I fled to the church, to the most ordinary Orthodox church. [...] I was excited by the mass self-delusion of the crowd, as if transformed, that came to some old, mysterious, half-insane (for our days) service to a God unknown to any of them, performing actions strange to the unintitated [...] it made seemed miraculous to me. It was as if before me someone's powerful and beautiful inspiration was embodied, and its reflection fell on my soul”. [RUSOV, POVESTI, TOVARISHCH...121]. However, the illusory euphoria is all that is given to Nevolin, who himself measures only with an individualistic measure, this is not a foreboding of strong faith: “The crowd seemed to me like an ordinary, gaping crowd, that came to see the archdeacon and the choristers, how they go to see the races and concerts, ‘Krepysh’ and Sobinov [RUSOV, POVESTI, TOVARISHCH...123]. To emphasize the importance of the subjunctive mood and unreal comparison, B.N. Zaitsev in his early prose resorts to inversion (“how, as if in response, the whistle roars”) and parceling: “There was a lot of light in this view. As if the windows looked out on God’s world” [ZAITSEV, 2000].
In the story "Neighbors", there is an occasional substantiation of the conjunction of unreal comparison: "it was as if these were not there". (ZAITSEV, 2000).

The particular usage of the relict form of the subjunctive mood is seen in early prose by A.M. Remizov who penetrated the deep language layer. In the novel "The Clock", Remizov’s character dreams of "returning that time [...] to think that kittens will be born when the wind rises, and cry that you cannot milk the cockerel, and so that every single toy will come back" (REMIZOV, 2001).

Here, of course, the neutral syntax uses the subjunctive mood for expressing regret (if childhood returned, toys would return) and a conditional clause for the assumption (if childhood returns, toys will return). However, after all, the conjunction of purpose chtoby [in order to] is analytical, and in it, as proved by A.M. Peshkovsky, the particle of the subjunctive mood is recognized, and, therefore, the "internal fusion of two shades: the shade of the conjunction chto [that] and the shade of the subjunctive mood" (PESHKOVSKII, 2001), that is, despite the homonymy with the conjunction of purpose, the "former subjunctive mood" (DOBRUSHINA, 2019).

Unreality in the only terminological sense in Russia that has survived to this day – as mood and modality – is also a marker of the "style of the era", as the expansion of unrealism by such different authors as A. Bely, L. Andreev, S. Gorodetsky, P. Karpov, M. Krinitski, M. Premirov, V. Zhukovskaya, A. Voznesenskii, that violated even the linguistic structure, is rooted in the depths of the artistic and, more broadly, religious-philosophical consciousness, "about the life that would break out if life became life [...] all this life now proceeded only in one subjunctive sense: only in 'would' there was happiness – 'would'. – Wooouuud!" (BELY, MOSKVA...264).

In M.A. Bulgakov's novel "The Master and Margarita" kak budto [as] is used for an unreal comparison, almost devoid of a shade of condition, rather in the meaning of a future unconditional ("and no proofs are required") other existence: "We talked as if we had parted yesterday as if we had known each other for many years". There is a complex combination of a modal particle by [would] in the meaning of a request in the key moment of Bulgakov's novel, with the possible addition of a more familiar to the Russian ear shade of conditionality of this particle: "And you would let me go, hegemon, unexpectedly asked the prisoner". The development of the plot is predicted here: he would let go if it were not for cowardice – "the most terrible vice". (BULGAKOV, 2000).

Subsequently, with the transition to avant-garde poetics, the futuristic and motivating impulse intensifies. The culture is dominated by statements of the motivating "illocutionary modality" (E.V. Paducheva), where the imperative mood just expresses the illocutionary force. "Be thou blessed forever, that has come to blossom and die" (S. Yesenin); "Become lace, stone" (O. Mandelstam); "Stay on guard – be ready!" (V. Mayakovsky); "Pioneer! Always be brave, / Do not throw words to the wind / And check the word by deed / Be ready!" (V.I. Lebedev-Kumach). The illocutionary modality became characteristic of the early and post-war Soviet era in general. One can compare, for example, the title of V.P. Kataev's "Time, Forward!" which refers to the "March of Time" by Mayakovsky and the eponymous suite by G. Sviridov, the adaptation of M. Schweitzer's novel and the life-building pathos preserved in the media of those years. Later in the culture, especially the mass culture, there is an expansion of the imperative mood for the third person verbs with the help of the particle pust [let] (cf. "Let the sun always be" – a song by the composer A. Ostrovsky with the lyrics by the poet L. Oshanin, first performed in 1962), later – with the particle puskai [may], which has a slightly different connotation (HANSEN, 2010).

**CONCLUSION**

Notably, in Russian culture, unlike in the West, the philosophy of A/is ab was not perceived as salvation. The subordinate clauses of the unreal conditions ("If you were music, I would listen to you continuously" (A. Akhmatova)) and unreal comparisons without a futuristic hint (like kak esli by [as if]) foreshadowed an unkind plot development and a decadent mood, lamentation, which later came to be considered a gender marker (BOBROVSKAYA, 2017).

Especially widespread in the literature of the first decades of the 20th century was the type of subordinate (but concentrating the meaning of the text) structure, connected to the main part (which is the main in this context only grammatically) by the conjunction of unreal comparison, to create an independent art world. Therefore, the otherness with which reality was compared came to the foreground, gradually displacing the unsightly reality. Researchers noted such a technique as a constant in fairy tales (PODTELEZHNIKOVA, SHTAPOV, 2019) "The Legend being Created" (F. Sologub) made one forget "from what rubbish poetry grows" (A. Akhmatova).

The second most popular structure was with the subjunctive mood, expressing an objective unreal modality with different semantic shades (KOTIN, 2017, GOLAI DENKO, 2015). Against this background, subjective modality becomes less noticeable (TRUBKINA, 2019).
Thus, even at the grammatical level, one can trace over the first two decades of the 20th century (from decadence to modernity), a smooth transition in art from an impressionistic, dependent on the individual mood of the subject of writing to an attempt to create a transpersonal ideal, to the objectification of the artistic world, the cult of art (as opposed to the previous cult of feeling). Subsequently, unrealism unfolds in two opposite directions: firstly, in formalism, which manifests an absolute separation from the human, and, secondly, in the unrealism of the imperative mood, with zero, according to A.M. Belov, percentage of the real and one hundred percent potential. In the proletarian cultural interpretation, this total imperative of unsurpassed "illocutionary force" [PADUCHEVA, 2010] becomes, first of all, acutely social, therefore, opposite to "the world, alternative to the real, in which the object exists, arises in the subjunctive mood or in the context of the world-generating predicate" [PADUCHEVA, 2004]. Filling the lacuna of morphological tense, the unreal modality of modernist literature, having complex connections with the present, is directed towards the "future in the past", while the avant-garde modality is directed towards the future.

Notes

Note 1. It is interesting that the seemingly equivalent conjunctions kak budto [as] and slovno kak [as if] are opposite in meaning (the first conjunction is indirectly connected with the future, the second with the past, although both are conjunctions of unreal comparison). Cf.: "As if a mother over her son's grave, / The sandpiper howls over the dull plain," "Ice [...] is as melting sugar" [N. Nekrasov]. "As there will be light and glory, / a lucky day and plenty of bread, / as life will swing to the right / having swung to the left" [I. Brodsky]. It is no coincidence that these unreal tenseless conjunctions in Nekrasov's work still accompany the epic past, expressed by the historical present, and in Brodsky's work, a hypothetical future.

Note 2. At the beginning of the 20th century, imitative magic aroused considerable interest not only among the older Symbolists who sometimes manifested the allegedly witchcraft nature of their poetry, or among the younger Symbolists who could call their own work "theurgy", but also among writers, who were sometimes reproached for chronicling. For example, A.I. Kuprin in his story "Olesya" has a detailed analysis of the phenomenon of imitative magic, "She, following me bit by bit, step by step, and relentlessly looking at me, at the same time tries to imitate every, even at the slightest movement of mine, so to speak, identifies herself with me [...] she begins to imagine a rope at some distance ahead of me [...] when I have to touch this imaginary rope with my foot, Olesya suddenly makes a falling movement, and then, according to her, the strongest person must surely fall".

Note 3. In the subordinate clause of the sentence, after chtoby the past tense is always used for another subject (which is inappropriate for the purpose because it is in the future).

Note 4. Here it is important to distinguish this subordinate clause with the meaning of an unreal comparison from the subordinate clause with the meaning of measure and degree, which is connected by the connective word kak [like] (adverbial, how much?) or the conjunction kak budto [as if], for example, in the "art of seeing life" K.G. Paustovsky uses kak budto both in the comparative meaning and in the meaning of measure and degree, "We have many books written as if by the blind [...] Everything must be written as if it were the last".

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