

УДК 821.161.1-1
DOI 10.20339/PhS.1-21.142

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«Заблудившийся трамвай» Николая Гумилева: обзор литературы

Цель работы — обзор научной литературы, посвященной одному из самых известных стихотворений Н. Гумилева «Заблудившийся трамвай», сто лет со дня написания которого из-за отсутствия точной датировки создания исполняется в 2019, 2020 или 2021 г. Наличие большого количества аналитических работ свидетельствует о неизменном интересе исследователей к этому многоплановому и неоднозначному стихотворению. Работа направлена на реализацию нескольких задач: дать комплексное представление о характере оценки самого текста; взглянуть на него сквозь призму аналитики; раскрыть действительную обоснованность некоторых интерпретаций; выявить основные точки приложения аналитической мысли; обнаружить, каким образом столкновение различных типов интерпретаций одних и тех же фактов позволяет охарактеризовать истинность самих этих интерпретаций. Она состоит из четырех взаимосвязанных частей, в которых учитывается разная степень широты интерпретаций. Суммарная репрезентация материалов, связанных с каждой из этих частей, позволяет сделать ряд выводов. В частности, о том, что самые первые характеристики, данные современниками поэта, не теряют своей актуальности. И о том, что увлечение исследователей поисками интертекстуальных связей подчас оставляет за скобками обсуждение собственно идеостилевых особенностей самого текста. Немаловажным представляется и то, что исследователи буквально растворяют стихотворение в значимых для мировой культуры контекстах, лишая его самостоятельности. Оценки и интерпретации текста могут находиться как в отношениях взаимной дополняемости, так и исключать друг друга. Восприятие текста как отражающего биографические факты и эзотерические обобщения и предпочтения автора репрезентируют основную оппозицию, на компоненты которой ориентированы все исследования стихотворения.

Ключевые слова: Гумилев, поэзия, «Заблудившийся трамвай», исследования.

The aim of the work is to review the scientific literature on one of N. Gumilyov's most famous poems, "The Lost Streetcar," one hundred years from the date of writing, due to the lack of an accurate dating of its creation, is in 2019, 2020, or 2021. The availability of a large number of analytical works indicates the constant interest of researchers in this multifaceted and ambiguous poem. The work is aimed at the implementation of several tasks: to give a comprehensive picture of the assessment of the text; look at it through the prism of analytics; reveal the true validity of certain interpretations; identify the main points of application of analytical thought; to discover how a clash of different interpretations of the same facts makes it possible to characterize the truth of these interpretations. It consists of four interconnected parts that take into account a different degree of interpretation breadth. The total representation of the materials associated with each of these parts allows drawing a number of conclusions. In particular, that the very first characteristics given by the poet's contemporaries do not lose their relevance nowadays. And that researchers' enthusiasm for seeking intertextual links sometimes leaves out discussing the individual author style features of the text itself. It is also important that researchers literally dissolve the poem in contexts that are significant for world culture and deprive it of independence. Assessments and interpretations of the text can be both in a relationship of mutual complementarity, and can be mutually exclusive. The perception of the text as reflecting biographical facts and esoteric generalizations and preferences of the author represents the main opposition, the components of which are focused on all studies of the poem.

Keywords: Gumilyov, poetry, "The Lost Streetcar," research.

In December 1919 [1. Vol. 4. P. 285; 2. P. 162; 3. P. 144], in March 1920 [4. P. 40; 5. P. 20], or in the spring / summer of 1921 [6. P. 382; 7. P. 50; 8. P. 48], N.S. Gumilyov wrote his poem "The Lost Streetcar." The steady interest in the poem is manifested in an abundance of analytical works, an ever-increasing number of which is produced by several factors: the complexity and controversy of the text, the amount of information contained in it, its place in the tragic fate of the poet, and the degree of its influence on Russian literature.

The works dedicated to "The Lost Streetcar" have become an independent direction of philological thought. The first review of it was made in the comments on the fourth volume of the Complete

Works of N.S. Gumilyov in 2001 [1. Vol. 4. P. 285–301]. The necessity of a new review is dictated by an increase in the number of studies over twenty years and the obvious need to compose separate observations into a single whole. This will allow them to be perceived not as solo parts, but as, albeit a dissonant, but nevertheless chorus, take a different look at the problems, identify the main points of tension and designate the missing links in the general chain of interpretations.

In all the studies of “The Lost Streetcar” there are four types of interpretations that differ significantly in the breadth of the material covered: 1) text as a product of itself; 2) text as a product of the poet’s work; 3) text as a product of a literary process; 4) text as product of external events. In specific studies these four types can be interrelated or not, can predetermine each other or not. Researchers, as a rule, mainly turn to any one type, incidentally affecting others or simply demonstrating their commitment to them. Therefore, for clarity, it is advisable to reproduce them separately. It allows getting a detailed list of what exactly the analysts research, which conclusions and on what basis they draw in each particular case.

The text as a product of itself is the result of the semantic and formal relations of the units contained in the artistic whole. In this case, the interpretations are carried out within the boundaries of the poetic text, based on the characteristics observed directly in “The Lost Streetcar”. They suggest a statement of its relative structural or substantial uniqueness with respect to a particular set of texts. I.V. Odoevtseva, repeating the words of Gumilyov, calls “The Lost Streetcar” a magic poem [6. P. 385]. This definition defines a thematic area in which the text is perceived: where there is magic, there is no place for realism.

Regardless of the positive or negative assessment of “The Lost Streetcar”, its first readers noted its symbolic nature: G.P. Struve, I.S. Yezhov and E.I. Shamurin [1. Vol. 4. P. 288]. This characteristic is actively supported by modern researchers [9. P. 179; 10. Vol. 60. P. 27; 11. Vol. 10. P. 82; 12. P. 101]. As a result, an indication of symbolism has become a statement that explains little in the text, if not accompanied by specific decoding of the line. A refinement of this assessment is the position of P.E. Spivakovsky who sees a symbolist-acmeistic synthesis in the poem [4. P. 39].

The ratio (combination or overlap) of the real and surreal planes was noted by N.A. Otsup [2. P. 162–163]. Over time, this characteristic was either repeated or called by other names and confirmed by various lines or the entire composition. E.Yu. Kulikova perceives “The Lost Streetcar” as an example of surreal poetics [13. P. 130]. E.V. Fedulova and E.V. Somova call the poem modernistic [14. P. 147]. E.Yu. Kulikova sees there the dreaming character of the depicted segment of the world [13. P. 130].

The sound organization of the text was considered by L. Allen, who considered that the present action is carried out through disharmonious sound recording with enhanced instrumentation of sound *r* [15. P. 114]. A.A. Ilyasova found that the dots before repeating several verses in their function are similar to reprise in a musical work [16. Vol. 4. P. 374]. “All verses that deviate from a given standard acquire the properties of rhythmic italics,” concludes O.I. Fedotov [8. P. 51].

The characteristic of the genre nature of the text is practically the same. Most often researchers consider it to be a ballad [15. P. 145; 4. P. 42; 16. Vol. 4. P. 372; 8. P. 48; 3. P. 144], but sometimes they also perceive it as the realization of the medieval genre of vision [4. P. 39].

The degree of the poem’s influence on Russian literature is disclosed by studies that reveal and characterize works created under the direct influence of “The Lost Streetcar” or with significant references to it. Such texts with varying degrees of validity include: “Poema bez geroia” (A poem without a hero) [11. Vol. 10. P. 80] and “Putem vseia zemli” (Through all the earth) by A.A. Akhmatova [11. Vol. 10. P. 79]; “Tsarskosel’skaia oda” (Tsarskoye Selo Ode) by A.A. Akhmatova [11. Vol. 10. P. 81]; “Nochnaia progulka” (Night walk) by A.V. Eremenko [17. P. 108]; “Doktor Zhivago” (Doctor Zhivago) by B.L. Pasternak [18. P. 75–76]; “Svernul tramvai na ulitsu Titova...” (The tram turned into Titova street...) and “Esli v proshloie, luchshe tramvaiem...” (If to the past, it’s better by tram ...) by B.B. Ryzhiy [17. P. 111].

Moreover, in some cases, ascertaining the influence of “The Lost Streetcar” on the texts of contemporaries is accompanied by the desire to minutely include the fact of this influence in the literary process. For example, S.L. Slobodnyuk disputes the conclusions of L. Allen that the

polemic understanding of the Gogol troika in the final of "Doctor Zhivago" shows the effect of Gumilyov's poem on the novel. But after this, the researcher concentrates precisely on this influence, fixes a number of analogies between the poem and the novel, and comes to the conclusion that the antithesis of "The Lost Streetcar" and "Doctor Zhivago" is predetermined by the fact that B.L. Pasternak intuitively projects on the fate of Zhivago the opposition of Gumilyov and Blok with a clear preference for the second [18. P. 70].

It should be noted that if the fact of "The Lost Streetcar" influence on later texts is considered to be a simple mention of a streetcar, the direct followers of the poem will be "The Twelve Chairs" by I. Ilf and E. Petrov, "Vot kakoi rasseianni" (Such an absent-minded lad) by S.Ya. Marshak, "Tarakanishche" (Cock-the-Roach) by K.I. Chukovsky and many other texts where there are trams. Similar approximations are common for some researchers, for example, O.I. Fedotov writes about the trolleybus from the comedy "Beware of the Car" as a projection of "The Lost Streetcar" [8. P. 49]. The authors of paradoxical convergences nevertheless need to remember: streetcars in Russia existed before, after, and regardless of "The Lost Streetcar".

Thus, "The Lost Streetcar" had a real impact on the literary process, since the poem is a mystical, symbolic, surreal, dreamlike text with a complex interaction of various narrative planes. In principle, all these characteristics do not deny each other.

In the case of the text as a product of the poet's work, interpretations are based on the general features of poetics or analog texts of N.S. Gumilyov. They suggest revealing the unity of the poetic world of the author in the variety of its semantically unified realizations. Such indications have varying degrees of generalization: they expose projections on creativity in general or on specific texts.

General characteristics include an indication of differently understood topics, motives, typical situations that are presented in the work. S.L. Slobodnyuk focuses on the fact that in Gumilyov's works the poet often suffers martyrdom [18. P. 75]. E.Yu. Kulikova insists that the motive of wandering through space and time is frequent for a poet, as the corridors along which this wandering is carried out and it itself are presented in many texts [13. P. 135].

Gumilyov's texts directly related to "The Lost Streetcar" are the following: "Abyssinia" [1. Vol. 4. P. 298], "Andrei Rublev" [9. P. 184], "Afrikanskaia okhota" (African Hunt) [4. P. 44], "The Ballad" [16. Vol. 4. P. 372], "Beatrice" [4. P. 46], "The Prodigal Son" [13. P. 133], "Venice" [13. P. 136], "Eternal" [19. P. 68], "Return" [19. P. 68], "The Magic Violin" [1. Vol. 4. P. 298; 9. P. 178; 14. P. 149], "Gondla" [1. Vol. 4. P. 298; 9. P. 178; 14. P. 149], "Virgin of the Light" [10. Vol. 60. P. 28], "To the Blue Star" [9. P. 184], "Masquerade" [13. P. 135; 14. P. 148], "Poisoned" [4. P. 49], "Memory" [4. P. 40; 9. P. 186; 19. P. 68; 14. P. 148], "Pantum" [20. P. 49], "Prapamiat" (Ancient Memory) [4. P. 45; 14. P. 148], "Conversation" [1. Vol. 4. P. 298; 9. P. 178; 14. P. 149], "Rhodes" [10. Vol. 60. P. 28], "Roshchi pal'm i zarosli aloe ..." (Groves of palms and aloe overgrown ...) [1. Vol. 4. P. 298; 9. P. 178; 14. P. 149], "Northern Rajah" [1. Vol. 4. P. 298; 9. P. 178; 21. P. 211; 14. P. 149], "The Word" [4. P. 51], "Sonnet" [14. P. 148], "The Old Conquistador" [13. P. 133], "Stockholm" [21. P. 215; 13. P. 130; 4. P. 52; 14. P. 152], "At the gypsies" [2. P. 164], "The Other" [19. P. 68], "Horror" [13. P. 135], "Fra Beato Angelico" [4. P. 53], "Sweden" [21. P. 213].

As a rule, the basis of the statement of unity is thematic proximity, but other characteristics of texts can also serve as a basis. For example, various researchers see the unity between "The Lost Streetcar" and "Stockholm" in the perception of time as a discrete continuum, with transitions between the three traditionally understood times. It is notable that such a perception of time is presented in the cinema by V. Hass and in modern physics by Bergson.

"The Lost Streetcar" concentrates many of Gumilyov's topical themes that he developed throughout his life: wandering, oriental, northern and mystical motifs. N.S. Gumilyov carried out mystical and real wandering in various fields, among which the important place was occupied by the space of literature.

In the case of the text as a product of a literary process, interpretations are carried out within the boundaries of fiction, from the standpoint of other poetic systems and traditions. The starting points for them are certain works of other writers with whom the author interacts. They imply the

establishment of a unity of the literary process and linguistic space and proceed from the idea that everything is connected in them. "The Lost Streetcar" on various grounds is associated with many texts of world literature, with the work of writers of various eras and cultures, with all sorts of literary trends and styles.

Among the texts with a meaningful and structural connection with "The Lost Streetcar" are: "Tufel'ka Nelidovoi" (A shoe of Nelidova) by S.A. Auslender [22. P. 227]; "Umiraia, tomlius' o bessmert'e..." (Dying, I am yearning for immortality ...) by A.A. Akhmatova [11. Vol. 10. P. 81]; "Intelligentsia and revolution" by A.A. Blok [12. P. 101]; "To the death of Komissarzhevskaya" by A.A. Blok [10. Vol. 60. P. 25]; "Predvecherneiu poroiu..." (At the time for the evening ...) by A.A. Blok [4. P. 51]; "Stikhi o prekrasnoi dame" (Poems about a Fair lady) by A.A. Blok [9. P. 186]; "I am Hamlet" by A.A. Blok [10. Vol. 60. P. 25]; "Little Longnose" by W. Hauff [21. P. 216; 14. P. 151]; "Christmas Eve", "Sorochyntsi Fair" by N.V. Gogol [12. P. 102]; "Dead Souls" by N.V. Gogol [15. P. 114; 5. P. 20]; "The Divine Comedy" by Dante Alighieri [9. P. 186; 4. P. 41; 14. P. 150; 8. P. 45]; poems of G.R. Derzhavin, addressed to E.Ya. Derzhavina-Bastidon [9. P. 189; 14. P. 149]; "The Old Hermit" by L. Dierx [13. P. 136]; "An Aeolian Harp" by V.A. Zhukovsky [16. Vol. 4. P. 374]; "Mne skazali, chto ty umerla..." (I was told that you died ...) by N.A. Klyuev [11. Vol. 10. P. 81]; "The Drunken Boat" by A. Rimbaud [13. P. 137]; "The Sun and the Flesh" by A. Rimbaud [13. P. 137]; "Three dates" by V.S. Soloviev [9. P. 186]; "The Menagerie" by V. Khlebnikov [14. P. 150]; "Snake Train" by V. Khlebnikov [8. P. 49]; "Notes from the Underground" by F.M. Dostoevsky [15. P. 120], "Gargantua and Pantagruel" by F. Rabelais [4. P. 43].

As the grounds for association, they call the most diverse characteristics of the text, such as the plot, poetics, the specifics of concrete images, the characteristics of the lyrical hero, artistic symbols, individual words and phrases, themes and others. For example, L. Allen singles out a connection with Gogol's troika and sees parody elements in the interpretation of this image by Gumilyov [15. P. 114]. E.Yu. Kulikova speaks about Gumilyov being influenced by Rimbaud's surreal poetics, primarily presented in "The Drunken Boat" [13. P. 130]. This statement receives a lot of concretization related to the fact that in its subtext the plot of a lost hero has legends about disappearance [Ibid. P. 130]. The "zoological garden of planets", an astrological chart of the sky close to Petersburg, resembles the "herds of worlds" from the third part of Rimbaud's poem "The Sun and the Flesh" [Ibid. P. 137], and the image of the tram-ship, which lost control, reveals analogies with Dierx's poem "The Old Hermit" [Ibid. P. 136].

"The Lost Streetcar" consists of 15 stanzas, 60 lines, and 302 words. The researchers pointed out the connection of the text with 16 different writers. With this ratio, for the interaction with one author "The Lost Streetcar" has on average one stanza, four lines, and twenty words. Supposedly, all indications are correct. Even with the superposition and combination of different voices and a passage length of 8 words, one can make a serious statement about its intertextual connection with another work only basing on a very high degree of correspondence — almost complete duplication. If one assumes the truth of all these intertextual connections, "The Lost Streetcar" automatically becomes a model of graphomaniac eclecticism or quotation poetry. There is no place for the author's word in it. But this is not so. Hence, come three possible conclusions. Either not every of these parallels exists. Either for the most part, they are not concrete intertextual connections, but the implementation of semantic literary clichés and stereotypes. Either a modern idea about the pragmatics of a literary text is false. The picture becomes even more revealing, given that in addition to the texts of 16 extraneous authors, "The Lost Streetcar" repeats 31 of the poet's own texts. With this ratio, either the independence of other Gumilyov's texts is called into question or, again, it's not about intertextual links at all. It is a matter of the poet's using poetic language with the set of stereotypes that have developed in it.

But regardless of what conclusion (or a combination of them) is chosen, it is regrettable that the totality of these intertextual clarifications is actually and essentially very far from discovering the author's personality.

The text as a product of external events is a reflection, the embodiment or the fixation of the life of the poet and culture at different levels of specificity or globalism. In these cases, real, reconstructed, or fictional events of biography and history serve as the starting points of the content and structure

of the story, on the basis of which generalizations are formulated in the text. Traditionally, such interpretations are of the greatest interest, which explains the availability of extensive literature on how “The Lost Streetcar” relates to reality and what is hidden behind this ratio. The main components of the text are: a streetcar, Mashenka, a streetcar driver, an executioner, the heads of the dead, a flying horseman.

A streetcar is almost always perceived as a complexly organized object that moves simultaneously in space and time and subordinates its movement to various non-trivial laws. R.D. Timenchik, considering the image of the tram in the poetry of the beginning of the XX century, revealed a tendency to its animation [23. P. 135], and “The Lost Streetcar” by N.S. Gumilyov played a decisive role in this process [Ibid. P. 141]. Nevertheless, it does not reduce the number of attempts to find direct correspondence with the tram itself and its route among real objects. L. Allen [15. P. 123] and E.Yu. Kulikova [13. P. 130] bring the tram together with a boat, ship, vessel, the Flying Dutchman of the Earth’s land. P.E. Spivakovsky calls it an extra-chronotopic trap and a mystical cell [4. P. 51]. L. Allen believes that the reference to a slippery box refers to the French guillotine during the revolutionary terror [15. P. 128]. O.I. Fedotov calls the streetcar a time machine, a symbol of the apocalypse of the twentieth century [8. P. 50].

The movement of the streetcar is interpreted in various ways. The type of comprehending the tram is directly related to the characteristics of the space of its movement. It is perceived as real space, land-water, time, time-space, memory space, the boundary between the world of the living and the dead. Various combinations of these basic types of understanding of the chronotope are embodied in specific assessments of the essence of movement. A.B. Perzeke [7. P. 51] reveals spatial toponymic correspondences between movement in the text and real Petersburg. Yu.L. Krol discovers loci that are significant for Gumilyov’s life and claims that the journey is based on biographical time [21. P. 208]. C.V. Burdina clarifies that “dom v tri okna” (a house with three windows) is a description of Akhmatova’s house in Tsarskoie Selo [11. Vol. 10. P. 81]. Yu.V. Zobnin believes that the journey is carried out through the afterworld in its understanding by Dante [9. P. 185]. O.I. Fedotov perceives the hero’s movement in metaphysical time and space, where there is no line between life and death [8. P. 50].

Some researchers strive to see the antithesis, filling its components with various semantics. P.E. Spivakovsky perceives the antithesis of esoteric prettiness and the world of Russian Orthodoxy as the foundation of the text [4. P. 46]. In his opinion, the streetcar’s path reflects not spatial but spiritual walks of the poet; it is a retrospective journey into himself, a way of knowing himself [4. P. 53]. A. Ranne believes that the tram got lost in the historical destinies and the poet’s own history [24. P. 198]. S.V. Burdina considers the window as a symbol of a line, the boundary between life and death, a sign of transition to another dimension, a sign of transcendental and real space [11. Vol. 10. P. 81].

“The streetcar driver” is a mystical entity, in the determination of which the researchers have no unity. V.S. Malykh believes that he is a mysterious messenger, a projection of Pushkin’s youth with a book, who is preparing a lyrical hero for trial [19. P. 68]. O.I. Fedotov is sure that behind the image is a Demon rebelled against the heavenly forces [8. P. 50], and A.A. Ilyasova, that it is fate [16. Vol. 4. P. 374].

“Vsadnika dlan’ v zheleznoi perchatke” (the iron-gloved hand of the horseman) is traditionally perceived as a reference to the monument to Peter I and/or the image of this monument in “The Bronze Horseman” by A.S. Pushkin and “To the Bronze Horseman” by V.Ya. Bryusov. But there are researchers who share A.A. Akhmatova’s opinion that this is a fixation of the image of death. P.E. Spivakovsky and A.B. Perzeke see in the Horseman the very idea of the monarchy and its mystical embodiment [4. P. 49; 7. P. 52], in which the revived statue embodies the threat and persecution of a person by power.

“Mertvye golovy” (the heads of the dead) are endowed with a wide range of characteristics and perceived as projections of a wide variety of mythological, literary and historical events. They enter the context of folklore, literary, religious and mythopoetic representations that identify round objects and people’s heads. They are associated with the real events of the civil war in the refraction of reprisals against the Pugachev uprising [15. P. 125]. They fix the world in the power of death [11. Vol. 10. P. 82], as well as the demonic and, at the same time, everyday character of mass repressions, when human life and death become the subject of sale. They migrated to the text

from W. Hauff's fairy tale "Little Longnose" [14. P. 151]. They are a projection of a medieval Dutch legend (and paintings on its plot) about the city of Eeklo, where a person could get a new head [14. P. 151]. They directly reflect the realities of the Great French Revolution [4. P. 43; 24. P. 198]. Here S.V. Burdina sees the picture of the absurd irrational post-revolutionary world in the grip of death [11. Vol. 10. P. 83], and M.A. Shestakova — expressionistic illogical images [3. P. 144]. L.L. Belskaya connects Gumilev's understanding of hell with a terrible phantasmagoric picture in a green shop [5. P. 21–22]. As a prophecy of the poet's own imminent violent death, the words "the heads of the dead" are perceived by P.E. Spivakovsky [4. P. 44], E.V. Fedulova and E.V. Somova [14. P. 151], A.B. Perzeke [7. P. 52], L.L. Belskaya [5. P. 22] and others.

"An executioner" and the heads of the dead are in a relationship of mutual reflection, they jointly transmit common meanings, reinforcing them [3. P. 144]. Moreover, he is endowed with additional characteristics, as he is considered the projection of the executioner from "The Captain's Daughter" and is equated with some fatal force that punishes a person forever, at all times [8. P. 51].

The line "tol'ko ottuda b'iushchii svet" (only a light striking us from out-there), according to R.D. Timenchik testifies to Gumilyov's new understanding of the space of freedom and his re-evaluation of the value of heaven [23. P. 140]. Yu.V. Zobnin believes that the light, the Image of God, came to "The Lost Streetcar" from the religious philosophy of Thomas Aquinas [9. P. 185]. D.M. Magomedova sees the source of the lines in Auslander's short story [22. P. 227].

"Zoologicheskii sad planet" (the zoological garden of planets), as R.D. Timenchik supposes, is stars (zodiac bestiary) symbolizing the sky to which live people and the souls of the departed are drawn [23. P. 140], and the entrance to the garden is the entrance to the afterlife. E.V. Fedulova and E.V. Somova explain the meaning of the phrase by biographical circumstances of Gumilyov's visit of the Paris Botanical Garden (Jardin des plantes), where, in addition to plants, there were animals and by his fascination with astronomy [14. P. 148]. They also correlate it with the image of paradise from V. Khlebnikov's poem "Menagerie", which is inhabited by different animals [Ibid. P. 150]. Yu.V. Zobnin identifies the "zoological garden of planets" with the "house with three windows" [9. P. 184].

"Mashenka was called Katenka that first morning. Katenka turned into Mashenka only a few days later, in honor of 'The Captain's Daughter' out of love for Pushkin," categorically states I.V. Odoevtseva [6. P. 384]. The duality of Mashenka / Katenka became the starting point for the search for various literary, real and religious prototypes. Among the characters are mentioned: Masha Mironova from "The Captain's Daughter" [15. P. 128; 11. Vol. 10. P. 81]; Mashenka Minaeva from the novel by S.A. Auslander "Tufel'ka Nelidovi" (A shoe of Nelidova) [22. P. 227]; Beatrice [15. P. 141; 9. P. 183; 4. P. 46; 14. P. 151]. There are some real persons: M.A. Kuzmina-Karavaeva, an early deceased cousin of the poet [9. P. 187; 11. Vol. 10. P. 81]; E.Y. Derzhavina-Bastidon, Derzhavin's first wife [9. P. 190; 14. P. 149]; A.A. Akhmatova [21. P. 211; 4. P. 48; 11. Vol. 10. P. 81; 24. P. 199]. Yu.V. Zobnin sees in Mashenka the incarnation of the Blessed Virgin [9. P. 184], E.V. Fedulova and E.V. Somova echo him [14. P. 151]. A number of researchers are inclined to interpret the image as "multi-layer." So O.I. Fedotov, repeating most of the above options, adds to them Gumilyov's explicit and secret lovers [8. P. 50]. Emphasizing that looking for a single prototype does not seem to be a competent scientific approach, A.A. Zhukova, following the idea of Yu.V. Zobnin, offers to classify Mashenka as a sublime and unearthly image-Ideal and adds Ophelia in her interpretation by A.A. Block to the number of prototypes [10. Vol. 60. P. 27]. Regardless of the prototype, the image that appears on its basis is endowed with the character of maximum generalization. In it they see a genuine symbol of Russia [15. P. 141; 22. P. 227], a symbol of Sophia love [7. P. 51], a symbol of eternal femininity [10. Vol. 60. P. 28; 12. P. 102], a representative of the idyllic Edenic space [25. Vol. 22. P. 23].

"Indiia dukha" (the India of the Soul) is seen by the researchers as a spiritual reality and spiritual realization [4. P. 45], which, in fact, is easily read in an inconsistent definition. N.A. Darenskaya, noting that in the image one can simultaneously see the dream of a new spiritual civilization, the highest stage of development of human consciousness and a symbol of a certain blessed land, calls to look for the keys to understand the image in the poem "Pantum", which contains the synthesis of Christianity and Buddhism [20. P. 49]. The connection of the name with the tradition of German romantics and the words of G. Heine is noted by S.V. Burdina [11. Vol. 10. P. 82]; E.V. Fedulova and

E.V. Somova [14. P. 151]. Yu.V. Zobnin is inclined to read “the India of the Soul” as the ideal of the perfect beauty of art [9. P. 178–179]. Yu.L. Krol sees the source of the designation in the poem “Northern Rajah” [21. P. 211–212]. As an analogue to the name S.V. Burdina mentions the “Izbianaiia Indiia” (Log Cabin India) by N.A. Klyuev [11. Vol. 10. P. 82] but at the same time she overlooks his poem “Belaia Indiia” (White India) (1916), which is semantically identical to “The Lost Streetcar” or translates identical meanings through a different series of images.

The interpretations of specific images serve as the basis for general conclusions. It is difficult to bring them into a single system. On the one hand, they are all connected with the general semantics of spiritual searches carried out by the lyrical hero within the framework of one or several existences (incarnations). On the other hand, it is impossible to talk about any single vector of these searches, so we have to limit ourselves to listing.

L.L. Belskaya believes that it is biographical and historical time that unfolds in “The Lost Streetcar” [5. P. 21]. Other researchers add that herewith a holistic model of human life and coexistence of different times and spaces in the human soul are implemented and a moral understanding of cultural memory take place [25. Vol. 22. P. 22]. V.S. Malykh perceives the poem as a combination of mystical breakthroughs into the transcendental spheres of the spiritual being which are colossal in their significance and energy [19. P. 65]. “The Lost Streetcar” realizes the opposition of the dead space of the present (St. Petersburg) and the ideal space of the spiritual past (the India of the Soul) [11. Vol. 10. P. 83].

In addition to these arguments, there are a number of attempts to place the text into the existing paradigms of ideas about the world, to see in it a direct realization of the picture of the world that is characteristic of a particular worldview concept. N.A. Otsup was the first to pay attention to the connection of reality fixation in “The Lost Streetcar” with the Bergsonian concept of time [2. P. 161]. E.Yu. Kulikova sees here the realization of the phenomenon of “the abyss of time” which denies any sequence and chronology in the interaction of events, a mixture of all times in retrospective self-examination [13. P. 137]. L. Allen believes that the text is based on the paramnesia — deceptive localization in time and space, coupled with the effect of the illusion of the experienced [15. P. 128]. P.E. Spivakovsky argues that the very idea of traveling in time and space was suggested to Gumilyov by silent cinema [4. P. 50]. The lyrical hero broadcasts the stereotypes presented in the myths about Sisyphus and Prometheus, A.A. Zhukova thinks [10. Vol. 60. P. 26]. Many researchers read the poem through the prism of Buddhist beliefs. In it they see a consistent reflection of the doctrine of samsara as an endless sequence of birth, death and new birth [14. P. 152]; as the tragedy of the continuation of life in which nothing can be changed, [18. P. 74] as a reincarnation through which the soul reaches liberation [20. P. 48].

Consequently, the type of coordination of the lyrical hero with time and space turned out to be the most urgently discussed topic. At the same time, the lyrical hero is perceived in a variety of forms: as dead, alive, resurrecting, dying, reborn. Time and space are seen as both real and surreal and unfolding in various directions. General interpretations include various options for the interaction between these objects. All possible types of relationships have not yet been exhausted. Probably, one can talk about verifiable characteristics if several authors came to them in different ways. In this case, the only verified characteristics are those that the hero, time and space are ambivalent.

The title “The Lost Streetcar” contains an easily readable oxymoron: if lost, it is not a streetcar; if it is a streetcar, it cannot get lost. This oxymoron sets the poetics of the text and suggests more radical conclusions. It can be assumed that it was not the tram that got lost, but space and time. The streetcar, however, stands with its driver and lyrical hero at the point of constancy. It is the center of the universe, around which there revolves the cycle of chaotic events denying the logic that operates at the point itself. At least in a series of interpretations this often happens. In this regard, the episode that I.V. Odoevtseva reproduces from the words of N.S. Gumilyov is of particular interest. He and his son Leo went to visit Gumilyov’s mother, Anna Andreevna, by streetcar. The boy looked out the window all the way and suddenly asked: “Dad, they all envy me, don’t they? They are walking and I am driving.” N.S. Gumilyov did not want to disappoint him and answered: “Of course, Levushka, they envy you” [6. P. 302].

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