

THE BOUNDARY SPACE IN GOGOL'S CREATIVE WORK

In the article is investigating the phenomenon of border, its spatial and temporal description and specific lines of its embodiment in of Gogol's creation. One of the main functions of the boundary feature space in a literary text is the division of several semantic fields. Because the border separating spaces in a work of art, it should be most intransitive characters of text that are below "their" space. But the characters of "open space" or the characters of "path" experienced by boundary that separates the "own" and "alien" worlds. These action heroes which are subject to the conquest of the border. These heroes are the main characters of the early stories of Gogol.

Attention is drawn to the fact that in the early stories of Gogol in most cases transfer of spatial boundaries, heroes contribute to the so-called "assistant" – marginal creatures belonging to both worlds. Note that characters like oral folklore, in particular tale genre, heroes early stories of Gogol crossing the border twice turning into "another world" and return to "own world". However, back in your space can only one character which will power and courage to overcome the evil spirits.

Kind of a crossroad uniting four spaces is the Nevskiy Prospect of Gogol's "Petersburg stories". It brings together human world and infernal world, world of luxury and world of poverty. For each character stories the Nevskiy Prospect is intermediate between "their" and "alien" worlds.

Tracing the features of boundary artistic space dividing internal and external, human and infernal worlds, existing in cultural consciousness of humanity on the material of collections "Evenings on a farm near Dikan'ka", "Mirgorod" and stories of the Petersburg's cycle of writer. Its artistic functions in Gogol's text are analyzing.

Keywords: boundary space, artistic functions, border.