

TRANSITIONAL ERA GALLANTRY CULTURE IN THE FOCUS OF INTERCULTURAL COMMUNICATION PROBLEM (ON THE EXAMPLE OF N. M. KARAMZIN'S PROSE)

Anatolij Ilich Razzhivin^{1*}, Ekaterina Sergeevna Donskova², Aleksej Nikolaevich Pashkurov³,
Irina Yulievna Dulalaeva⁴, Li Pengfei⁵

^{1,2,3,4,5}Kazan Federal University, 18, Kremlevskaya str., Kazan, 420008, Russia.

Email: *arazhivin@yandex.ru

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Abstract

Purpose of the study: The article focuses on the study of gallantry culture in terms of the theory of intercultural communication on the example of fiction written by N.M. Karamzin, an outstanding representative of European and Russian sentimentalism.

Methods and materials: The theoretical aspects of the problem of gallantry are considered in the context of the main provisions of modern concepts of intercultural communication. N.M. Karamzin's "sensitive" novels are analyzed from the standpoint of gallant secular ceremonies.

Main findings: The concept of gallantry is associated with the psychological aspects of the new secular personality. It is correlated with the educational and didactic ideas of the Enlightenment and the chivalry code. The basis of true gallant psychology as a sensitive world view is love, passion, and tenderness, which forms a system of ideas for the gallant education of the younger generation in a new society at the turn of the 18th – 19th centuries. The article reveals the main features of the gallant gentleman: sensitivity, melancholy, virtue, lack of rational principles.

The originality of the study: The ideas about the interrelated gradual comprehension of Beauty and Virtue, Love and the sensory perception of Beauty as a Divine principle are likewise important. The discoveries of N.M. Karamzin, a writer and a psychologist, in the sphere of gallant psychology and the general cultural phenomenon of gallantry are connected with the analysis of the person's internal rules of behavior, thinking and world perception. The article shows how the writer developed new cultural studies at the joint of literature, everyday life and psychology, which laid the foundation of the studied problem.

Keywords: *Literary Culture, Gallantry Culture, Nikolay Karamzin, "Sensitive Novels".*

INTRODUCTION

THE PROBLEM OF INTERCULTURAL COMMUNICATION AND THE PHENOMENON OF GALLANTRY CULTURE: INTRODUCTORY NOTES AND RESEARCH METHODS

Not a single human society can fully function in absolute isolation from the cultural achievements of other nations. Acquaintance with the heritage of other nations, other ideas about life, as well as the willingness and desire to disseminate ideas and skills received in science the name of "*intercultural communication*".

The theme of interethnic contacts and mutual understanding is one of the leading in modern humanitarian studies ([Redmond, 2015](#); [Teleshova and Dubnyakova, 2017](#); [Lewis, 2013](#)). At the same time, attention is focused primarily on intercultural differences that are considered as stable interaction factors. The significance of the phenomenon of etiquette increases substantially in the context of intercultural communication problems. These factors are the main reasons for the general relevance of our research topic.

It should be noted that two main approaches to intercultural communication are being formed – instrumental-pragmatic and comprehending. The former clarifies the nature of communication and people's activity in an unfamiliar environment of alien cultural customs and norms. The communicative process here is represented by practical contact between people of different cultures. The latter approach defines the changes in the person's culture and self-consciousness, which take place under the influence of contacts with foreign customs and rituals.

The behavioral norms and stereotypes of people from a certain cultural environment depend on their being representatives of a certain social group – nation, ethnic group, generation, profession, etc. Such affiliation determines the person's social role and functions that form psychological and physiological features, which, undoubtedly, must be taken into account in the process of intercultural communication so that words, behavior, and manner of thinking should not be regarded as insulting or humiliating.

N.M. Karamzin lived in one of the first new epochs for Russian literary culture when intercultural communication reached a new level. An essay that became the result of N. M. Karamzin's foreign trip, "Letters of a Russian Traveller", is significant in this sense. In the recent international studies of Karamzin's heritage, the problem of gallantry culture has been considered in the general context of the writer's aesthetic system ([Brinkjost, 2000](#); [N.M. Karamzin in the Russian book culture, 2016](#); [N.M. Karamzin in the dialogue of epochs and cultures, 2017](#); [Alpatova, 2017](#)).

The novelty of our approach is that while disclosing the nature of Karamzin's worldview through his prose, we try to synthesize historical and literary data with modern concepts of intercultural communication and psychology by the example of the intercultural phenomenon of gallantry. To attain all the objectives and obtain a systemic result, the study used *such research methods as biographical, genetic, psychological, comparative-typological, and elements of a systematic approach*.

The formation of the Enlightenment, which we are considering, was marked by an active cultural dialogue between Russia and the West. The goal of our research is to examine the phenomenon of gallantry culture in the framework of the theory of intercultural communication on the material of N.M. Karamzin's writings.

The study of gallantry culture is closely intertwined with the main levels of intercultural communication modern theory:

1. The **ethnographic level** is based on the comparison of traditional cultures and traditional material culture through the study of the rituals of the life cycle. Borrowings in the field of the fashion industry, utensils, interior design, and entertainment are studied at this level.
2. Psychology takes a special place in the theory of intercultural communication, for it helps to study the ethnocultural features of different nations' spiritual mentality. At the **ethnopsychological level** of inter-ethnic communication, the laws and mechanisms of the psyche manifestation and functioning, the behavioral value orientations of the people maintaining particular cultural traditions are investigated.
3. It is essential to appeal to the **regional geographic level** of inter-ethnic communication, on the basis of which our research studies national spaces, natural and cultural landscapes, and social world factors, such as education and culture, science, social values and norms, as well as religion, history of cultural interaction and the country.
4. A significant role in the process of intercultural communication is played by the **verbal communication level** that serves as a clue to interpreting the nature of things. In order to understand the essence of national culture, one needs to be familiar with the linguistic potential of the population. Learning foreign languages has been a mandatory, natural process for the representatives of the upper classes since the 18th century.
5. The culture of teaching in Russia and Europe is considered and national educational traditions are revealed at the **pedagogical level**. Europe in terms of education was far ahead of Russia: here, the first university was founded in 1724, while in the West; the first educational institution of this type was set up in 1088 in Bologna, northern Italy.

It is significant that N.M. Karamzin enlivened the cultural life of Western Europe by the entry into Russian and European literature with translations of idylls by Salomon Gessner and the tragedy "Emilia Galotti" by G.E. Lessing, thus "helping Western Europe to look at itself through the eyes of an educated European of its eastern borders facing the big world of Eurasia" (Kafanova 2016, p. 74). It is also noteworthy that Karamzin's translation activity inspired him to create the almanac "Pantheon of Foreign Literature".

THE CULTURAL DIALOGUE IN THE 18TH CENTURY CONTEXT

The formation and development of the cultural and historical process in the 18th century were marked by a principle manifested in the dialogue between representatives of different ethnic groups, in the dialogue of national literature and in the emergence of the concept of gallant communication that had its own laws and principles.

We are to consider the question of the cultural dialogue and the phenomenon of gallantry as its source. Our study is based on the analysis of the prosaic heritage of N. M. Karamzin, whose fate is a vivid illustration of the phenomenon of a secular, European-educated person in Russia.

The phenomenon of gallant cultural dialogue in the 18th – early 19th century

The concept of gallantry originated in Europe in the 16th century, the formation of the salon culture in the West is its source. The first salons had a solely literary orientation. Marguerite of Navarre and Margaret Tudor of Scotland, whose houses served as meeting places for prominent representatives of science, art and politics, won recognition as hostesses of the 16th-century literary salons. Marguerite of Navarre, Queen of Navarre, a well-educated person, endowed with poetic abilities, was one of the first female writers in France. Her famous essay "Heptaméron" was of a secular character.

Salon culture of the 17th century was represented by the house of Marquise de Rambouillet, who was considered the legislator of secular customs and literary taste. Marquise de Rambouillet was devoid of class prejudices: her house was open for both royal people and writers. Her salon played a significant role in the development of the French epistolary genre: the process of communication, conversation commenced to be treated as art, a standard of speech formulas for expressing feelings was created. In addition, Marquise de Rambouillet's salon became a center for creating 'précieux' (precious) literature. Its representative's glorified gallant love and minor episodes from high life, resorting to elaborate metaphors, conditional allegories, paraphrases, and wordplay in madrigals, sonnets, rondo, and epistles.

Another salon, no less spectacular and impressive, was the salon of Madeleine de Scudéry, one of the leading writers of the so-called 'précieux' literature. Her multivolume novels, which appeared in the middle of the century, attracted the

reader by the glorification of feats and were written in gallant, refined forms. While pastoral novels led away from the real-life that aristocracy hated to the idyllic pastoral world, gallantly heroic novels aroused a desire to interfere with politics.

The gallantly-heroic novel was one of the genres of 'précieux' literature. E. Zykova in the article "The gallantly-heroic novel of the 17th century in Charlotte Lennox's novel "The Female Quixote" defines the content of such novels as follows: "according to the degree of character idealization, as well as the content itself, the gallantly-heroic novel is a beneficiary to the chivalric romance, at the same time, the emphasis is on the gallant component, that is, on the code of love behavior" (Zykova 2016, p. 358).

In Russia, the origin of gallantry culture was associated with the time of Peter I, who "cut a window to Europe". In the crucial 18th century, the public ideas in Europe changed: people commenced to understand that a new Russia had different tastes and different people and soon was to replace the old way of life. The Russian people strived to overcome national and cultural limitations and find their place in European and world development.

N.D. Bludilina in her thesis "The West in Russian literature of the 18th century" notes that the further development of the country required major changes: liturgical books and rituals were corrected, many aspects of religious and public life were reviewed, schools were rearranged according to the Western model, Russian works were enriched by foreign writing translations. Western lifestyle, Western entertainment, and Western sciences were introduced (Bludilina, 2005).

Peter, I became the first Russian emperor, who realized the importance of studying at foreign universities. Russian students went to study in Europe, ties with university and scientific societies were established in the first quarter of the 18th century – these events laid the foundation for Russian academic travel abroad.

At the same time, by the middle of the 18th century, there had been people who were not sent to Europe on the tsar's orders, they went there of their own accord. They were a completely different type of travelers. Many representatives of the nobility traveled abroad not to fill the gaps in their knowledge, or to get to know foreign manners, institutions and laws, they intended to get information about fashion, shows and entertainments.

This kind of active interaction marked the emergence of a new person – a Russian European. The ideology of the Russian European was based on the western, anthropocentric model of the world that implied establishing a civil society of free individuals, the triumph of rational, civilized activity, dynamism and educational optimism (Bazhenova, 2005).

The aesthetic and philosophical predilections of the epoch "transferred" Russian culture to a new dialogical situation. Western European humanism, which was characterized by an interest in the human personality, found its reflection in fine arts, including the secular portrait genre.

The historical and cultural survey that we carried out allows stating that in the Russian interaction with Western culture, the unilateral influence of the latter gradually evolved towards dialogue, the focus of which was the concept of gallantry. Thus, a gallant cultural dialogue arose on its basis.

The main ways in which this type of dialogue developed were as follows:

- Overseas clothing and the art of foreign cuisine;
- Trips abroad with educational purposes and, more frequently, with the purpose to get entertainment;
- Invitation of prominent representatives of foreign culture to Russia.

The concept of fashion in a broad sense can denote an attitude of a certain period to the external forms of culture. The human body is the main subject of fashionable styling. Clothing, performing an aesthetic function, turned to be an object in which a person was able to express an artistic outlook. The fashionable movement of the gallant 18th century developed initially within the framework of the leading style of art – the rococo that was characterized by a desire to escape from reality into the world of light illusions and refined experiences. In the created world of "gallant festivities", exquisite artificiality became the basis of the idea of human beauty. Doll-like grace, fabulous conventionality, and fantastic features of the image were emphasized in male and female appearances.

Entertaining trips abroad, the so-called "light" journeys, were a novelty in the 18th century. The world of beauty and pleasure, the cult of love and youth, the philosophy of the transience of life, conventional pseudo-mythological and erotic images became the main subjects depicted in the so-called "light" poetry.

Considering the fact that the Russian noble society had been brought up in European traditions since childhood (tutors and teachers were people from European capitals), they knew foreign languages, were familiar with Western literature; therefore, travels abroad seemed attractive to them.

Summing up, the gallant century became an intensive cultural development period for Russia, which was facilitated by the country's openness towards Western European culture, the achievements of which had been accumulated over the centuries.

"Gallant psychology" and the literary cultural worldview of N.M. Karamzin's epoch

The dual trend of cultural interaction, which, on the one hand, promoted mutual enrichment and exchange, and on the other hand, was accompanied by an increase in ethnic self-consciousness, striving to consolidate ethnic specificity, was reflected in the person's psychological aspects.

The basis of the internal state of a person possessing gallant psychology was sensitivity, melancholy, the desire to comprehend love and beauty. A secular society formed a person who craved for pleasure and repulsed labor. Nevertheless, active principles were no less important for people: a desire to commit virtuous and selfless deeds was inherent in human nature. It is not a coincidence that the discussion of gallant psychology is accompanied by the discussion of the philosophy of chivalrous behavior. It was compulsory for the knight to meet the demands of moral standards and values constituting the so-called chivalry code: courage, honesty, generosity, hospitality, courtesy, loyalty to duty, and noble attitude towards women. Knightly behavior became not only an external manifestation; it represented a holistic philosophical attitude to life. The development of the system of ideas of gallant education and the development of the inner world of a person in a new secular society took place in the course of contact with representatives of Western culture.

The Russian Enlightenment took a step towards forming a new culture in the children's upbringing. In Russia, the works of new education supporters that came from Europe – D. Locke, J. Rousseau, Voltaire, Diderot, Helvétius – were widely known. The issue of education was discussed by I. I. Troyan: "Catherine II received from the French enlighteners the idea of isolating children from society spoiled by traditions, the idea of encyclopedic education, and the idea of creating special educational institutions" (Troyan 1999). The Catherine government felt the need to transform society not only by introducing political and economic changes but also through the education of a new man.

Questions of education and upbringing were raised to the level of state policy in the 18th century. The task of improving individual abilities through secular education was assigned for the first time.

The formation and development of gallant psychology in Russian literature cannot be viewed separately from the main literary trends of the 18th century – sentimentalism and pre-romanticism. The world perception of the gallant psychology person was formed by the main provisions of these trends.

The concept of "sensitivity" lies at the heart of the system of sentimentalism, this concept is the basis for world cognition and transformation through art (Pashkurov and Razzhivin, 2018a). "Sensitivity" first of all means "the movement of the soul excited by the outside world towards compassion" (Kochetkova, 1994). Sensitivity generates a person's new understanding, a new vision of Nature and Virtue in their interaction.

An important philological achievement was the recognition of the deep connection of sentimentalism with the Enlightenment ideology. According to N.M. Karamzin, enlightenment is the "source" of the most "noble morality", i.e. he regards education as a means of forming a citizen: "Education forms wise ministers, worthy instruments of justice, sons of the fatherland in families, engendering a feeling of patriotism, honor, and national pride" (Karamzin 1984). N.V. Kuvshinova writes in her thesis about the sentimentalist writers' addiction to the Enlightenment ideas: "N.M. Karamzin accepted Voltaire's ideas about the necessity of living in society, about the benefits of science, arts, civilization for moral development, happiness and freedom. Moreover, he adopted the Russian enlighteners' idea about a necessity to improve humanity by means of every person's moral self-improvement through education and upbringing" (Kuvshinova, 2009).

The central concept of pre-romanticism is the concept of "personality reflection" (Razzhivin, 2001), it lies between sentimentalist "sensitivity" and romantic "psychologism" (Pashkurov, 2005). The assertion of the destructiveness of passions and the need for their suppression by the power of reason was replaced by understanding that a person cannot neglect his passions as they are natural, and are originally embedded in his nature. It was the literature of sentimentalism that justified the person's desire for personal well-being and happiness (Fedoseeva, 2008). In general, gallant psychology is associated with the development of a personal principle, with a person's self-cognition.

THE PHENOMENON OF GALLANT PSYCHOLOGY IN N. M. KARAMZIN'S "SENSITIVE" NOVELS

N. M. Karamzin's writing in the genre of the so-called "sensitive novel" in the age of gallantry is just as natural as his first in Russia secular trip abroad, for the psychological basis of a new person is made up of sentimental motives of love, upbringing by beauty, and moral responsibility that are going through different kinds of transformations, colliding with secular era values.

"Gallant psychology" codes in N. M. Karamzin's novel "Knight of Our Time"

In 1803, Karamzin's unfinished novel "Knight of Our Time" appeared. Its style is light, graceful, reminding of the tone of small talk and at the same time, it is distinguished by a deliberate use of the techniques of playing with a literary form (a remarkable example is the title of the chapter – "Chapter Four, which is written only for the sake of the fifth one").

N.M. Karamzin depicted infant psychology within the framework of secular etiquette in this novel for the first time in Russian literature. He surrounded the child's image with rather a detailed description of life, and this was the writer's achievement.

Traditionally, the work “The Knight of Our Time” is analyzed either as a “sensitive” novel or as a kind of miniature novel, although Karamzin himself, in the Introduction, rejected the definition of the “Knight of Our Time” genre as a “historical novel” and expressed his intention to tell a “romantic story of a friend of his”, thus directly saying that the protagonist was his contemporary, which actualizes the problems of psychologism and the personality internal formation essentially.

Nikolay Karamzin has been part of a complex and extensive culture and philosophy of secular gallant etiquette since childhood. The writer spent his childhood in the village of Znamenskoye, Simbirsk County. The sensitivity that he had inherited from the mother was developed by reading numerous translated novels, which later, in “The Knight of Our Time”, was recognized by him as an excellent educational tool to be used against the corrupting everyday prose.

The plot of the novel is based on the writer’s adolescent memories. When he was 11 years old, one of his neighbors, Countess Pushkina noticed a pretty boy and began to educate him in a secular way: he was taught French, pampered, taught secular social behavior and etiquette rules, but, as his father feared, his son was taught to know feminine charms. In order to protect the child from temptation, the father sent him to Fouvel’s Simbirsk boarding house, later to the Simbirsk noble school and even later to a private Johann Matthias Schaden’s boarding school in Moscow. Karamzin’s first intuitive sensations of secular laws were replaced by a civil-knightly understanding of gallantry etiquette.

In “The Knight of Our Time”, Karamzin’s educational programme was increasingly intertwined with the problem of the civil education of the nobility. The title of the novel was preconditioned by the writer’s cherished thought about the high purpose of a nobleman in the fate of Russian society. The father of the protagonist and his friends made up the “Treaty of fraternal society”, a kind of knightly oath of nobles of the 18th century, whose members vowed to “live and die, brothers, support and defend each other, in any case, not to spare either work or money to do each other a good turn, always to act unanimously, to observe the benefits of the nobility, to stand up for the oppressed and to remember the Russian proverb: “He is a nobleman, who stands alone for many” (Karamzin, 1984, p. 597). The author depicted the main character Leon at the age that he considered most suitable for the formation of personality.

It is the power of the first impressions of life that forms personality; therefore, when characterizing the protagonist’s infancy, the narrator emphasizes: “Leon’s soul was formed by love and for love” (Karamzin, 1984, p. 588). The impressions of Leon’s childhood were to form a “knight”, as they included his father’s and mother’s influence, the books that he had read, and the native Volga nature, as well as a wonderful escape from a wild bear. The theme of cordial memory is sentimentalists’ most important discovery. Young Leon’s soul learns three lessons of gallantry.

The first lesson is about recognizing oneself, one’s feelings, and through it – one’s purpose in the world. Leon manifested a tendency to dream and melancholy after he had read the books from the “yellow cabinet in which the library of the deceased mother was kept” (Karamzin, 1984, p. 592). As Karamzin notes, novels, in general, can be called “a greenhouse for a young soul”. In his fantasies, the boy imagined himself a brave knight, always ready for selfless deeds and heroism; he had a desire to follow the codes of knightly honor, which is so important in gallant psychology: “Dangers and heroic friendship were his favorite dream. It is noteworthy that in danger he always imagined himself a rescuer, and not a rescued ... Our hero flew in the darkness of the night at the cry of a traveler, tortured by the thieves, or he assaulted a high tower, where his friend suffered in chains” (Karamzin, 1984, p. 599). The word “knight” in the title of Karamzin’s novel was used probably to evoke an association with Don Quixote.

Gallant psychology is formed in the process of education. This is the second lesson. This novel touches upon the question of the main characters being taught by the women who were in love with them. Karamzin considered love as the main educational principle. Leon lost his mother when he was a small boy, but a beautiful adolescent attachment to his step-mother – beautiful Emilia replaced the child’s unconscious loss. Emilia taught Leon history, geography, and French. “Minutes of learning were moments of enjoyment for him” (Karamzin, 1984, p. 605) and Leon worked miracles: “Having not set eyes on the boring grammar, in three months he was able to explain his grateful love to his mother” (Karamzin, 1984, p. 604).

One more aspect of gallant psychology is represented in the image of Countess Mirovaya. This is the third lesson for the boy that taught him to feel and comprehend female beauty. Being a fine lady, Emilia did not feel happy in high society. In a secular set of people, she behaved with restraint, modesty, did not give a reason for gossip. Acquaintance with Leon made a strong impression on her. She was filled with love for the innocent, sensitive boy who was contrasted to her cold-blooded husband. Making a close acquaintance with the boy, Emilia begins to teach Leon gallant manners: “she showed how he should walk, bow, be agile in movements” (Karamzin, 1984, p. 604). The young woman took care of her pupil’s appearance: “After two weeks, the neighbors did not recognize Leon in his fashionable dress coat, in an English hat, with Emilia’s cane in his hand and a completely urban posture” (Karamzin, 1984, p. 604). Here education of soul through gallant feelings commenced. The Countess became attached to the boy “with all the signs of the liveliest passion” that was manifested on the verge of play and tenderness: “Emilia warmed Leon with tender kisses,” “Leon combed her blond brown hair that he loved to kiss,” “after reading a few words without errors, Leon looked at her with a smile – and in that case, their lips met involuntarily” (Karamzin, 1984, p. 605). Nevertheless, the boy looked at Emilia like at a goddess, a standard of beauty; he admired her and worshipped her. The rose pinned by the countess to Leon’s

hat, a peculiar gallant object that carries a serious semantic load, turned out to be meaningful in the final episode. The rose affirmed the power of beauty that could transform the human soul.

The novel “The Knight of Our Time” is remarkable since Karamzin is at the root of romantic aesthetics in it. In the third chapter “His First Infancy”, Karamzin created five microparodies (selfparodies) at the extreme of sentimentalism, ironically exposing sentimentalists’ attraction to idyllic recreation of the world, moralization, heightened emotionality, love for “painting and antitheses”, “pleasant play on words”, and numerous details. Karamzin’s prose, “The Knight of Our Time” in particular, was preparing the discoveries of the Russian psychological novel.

When writing the novel Karamzin set as the main tasks studying the young man’s inner world formation and developing a system of ideals of gallant education in a new secular society. Thus, our research has led to the conclusion that gallant psychology contributes to the education of a young soul. Emilia, introducing the culture of gallantry to Leon, shaped his soul. She instilled in him an understanding of the life-giving, healing power of love and beauty. She brought up his piety and an ability to empathize with people. His father’s welfare and happiness are important for the boy. In the novel finale, there is love as forgiveness, readiness to create goodness and beauty through self-sacrifice. In this sense, Karamzin’s thesis “God is in beauty” is important. A sense of justice was likewise instilled in the boy. This is indicated by Yu.M. Lotman in his work “Educating the Soul”: “The presence of shame makes it impossible to participate in injustice” (Lotman, 2008). Karamzin, on the example of his protagonist, wanted to remind of the need to educate a young soul through memories from his own life.

“Gallant psychology” and the problem of character in N.M. Karamzin’s novel “Sensitive and cold ...”

In the same 1803 N.M. Karamzin wrote the novel “Sensitive and Cold. Two characters”. The writer gave a detailed description of two different types of his contemporaries, showing their fate. The story was based on the contrast of two dissimilar human characters. The author traced the history of their formation and development from birth to death.

The novel “Sensitive and cold. Two characters” has received rather a fragmentary study. We could find nothing but references to the fact that the novel exists in the works on the history of Russian 18th-century literature and even in the works studying Karamzin’s heritage. B.T. Udodov believes that the artistic subject matter of the novel is depicting new psychological types: “One of them, by nature, as we would say, is a romantic, the other is a skeptic, a realist ... Erast is one of the first characters in Russian literature, who “mean but egoistic souls that are plenty in the society treated as cranks, strange and even “crazy” people” (Udodov, 1989).

At the beginning of the story, the author reflects on the fact that nature creates a person with features of appearance, character, behavior, typical of this person only, while people, phenomena, events around serve only as assistants, mentors: “Nature alone creates and endows: education only forms. Nature alone sows; art or instructions only water the seed, so that it could unfold better and more perfectly. Both the people’s mind and character are its business: the father, the teacher, circumstances can assist in further development, though nothing more” (Karamzin, 1984).

In terms of “gallant psychology”, the gallant cavalier in the novel is Erast, who is opposed to the rational, cold Leonid. The writer gives an assessment of the opposed characters’ life positions: “Indifferent people are more sensible in everything, live more peacefully in the world, cause less trouble and rarely upset the harmony of society; but some sensitive ones bring great sacrifices of virtue, surprise the world with great deeds...they shine with the talents of imagination and creative mind: poetry and eloquence are their gifts” (Karamzin 1984). The signs of “gallant psychology” are complicated in the novel by the holistic philosophy of chivalrous behavior and attitude to life. The work of A.N. Kudrevatykh proposes the idea that “the author’s position of an objective observer made it possible to depict the character through actions” (Kudrevatykh, 2009).

As a child, Erast was sensitive and prone to melancholy. Just like in “The Knight of Our Time”, Karamzin developed the thought of the beneficial effects of novels on the child’s soul: “Erast as a child was fascinated by novels and poetry”. A passion for reading books influenced Erast’s adulthood: he became a writer. He had always dreamed of fame, and he managed to achieve it: “the clever pronounced his name with respect and the good with love” (Karamzin, 1984, p. 615). Even in childhood, he manifested features of knightly gallantry: “in history, he loved extreme things, examples of heroism and generosity”, “praised Alexander’s magnanimity and courage”, “admired the turbulent times of Greek and Roman freedom” (Karamzin, 1984, p. 610). Unlike Leon, the main character of the novel “The Knight of Our Time”, Erast did not the only dream of being a brave knight, he committed self-sacrificing deeds in real life. For example, he rushed to extinguish the fire in the boarding house, saving his fellow students and the property of his professor, without thinking about his things; he rushed into the river when seeing a drowning boy. In response to his decisive, brave actions, he always received his friend Leonid’s reproving look, as the latter had always cared only about saving his life, about his things: “Man is created to think first about himself, and then about others; otherwise the world will not survive. It is good that I managed to correct your folly: I saved both – our chests and books” (Karamzin, 1984). Leonid did not consider his friend’s actions heroic; he regarded them as rash, insane, and stupid decisions. Leonid was frightened and perplexed by Erast’s ability and desire to risk his life for the sake of other people. Even when Erast was drowning trying to save a boy, Leonid, being a cold man, did not rush after him into the water, but “started running towards the fishermen who were straightening their nets, threw a rouble to them and ordered to save Erast” (Karamzin, 1984). The development of events revealed Leonid’s sensitivity that is significant for gallant psychology – he could not control his emotions,

crying when he saw his friend saved. The author termed this kind of sensitivity rare, therefore it was “easier noticeable and more touching”. Erast, having overcome the danger, did not depart from his knightly principles and came out of the water with the words: “I sacrificed myself to save a person; I owe my life to a friend and see his tears. What happiness!” ([Karamzin, 1984](#)).

Later, serving in the army, Erast did not cease to follow the chivalry code of honor: he proved to be self-denying, “the first one who rushes into danger”. Erast’s main objective was to achieve fame and praise. Ambition, vanity, pride, according to Leonid, prevented Erast from reaching heights in the service, because to be promoted, a person needs to be able to obey to one’s superiors: sometimes to keep silent, or to provide a service. Erast, “while proudly handing over the paper to the minister, did not ask for a condescending approval, but demanded equitable praise; he was not afraid to annoy him; he only feared self-humiliation” ([Karamzin, 1984, p. 611](#)).

The friends had different attitudes towards love, pleasures, and women. Erast was created for a secular society; he could not imagine his life without daily attendance at balls, in salons: “he cut his evening work to have more time in the evening for the pleasures of society, finding that the minister’s approving smile was not as kind as a woman’s tender smile” ([Karamzin, 1984, p. 612](#)). Due to his indifferent and irresponsible attitude to work, he was discharged from the service and devoted himself to an idle lifestyle. For him, secular entertainment constituted happiness and satisfaction – therefore he declared: “I was forbidden to be useful to the state: no one will forbid me to be happy” ([Zykova, 2016, p. 612](#)). Erast revealed features of true gallant psychology: his sensitivity immersed him in the world of love, passion, tenderness, and caress: “soon the charm of tender passion presented him the world in one subject and life in one feeling” ([Karamzin, 1984, p. 612](#)). He was always in the center of attention, he was fascinated by the eyes of beautiful ladies: “every languid charming woman who took upon herself the task of assuring him of her love usually seemed to him a heavenly being”. Once he even went after one of these charming women, leaving the sick Leonid, and considering himself a “criminal in friendship”.

Leonid, on the contrary, was indifferent to love manifestations; he was surprised to know that Erast had left his work to indulge in pleasure, to know about his innumerable mistresses. He believed that “a prudent person should do business in life, not play with the ‘toys’ of heated imagination” ([Karamzin, 1984, p. 612](#)). For Leonid marriage was a bargain, he was convinced that a wife should do housework and not interfere in her husband’s life: “I will marry in a month to save myself from household troubles. One needs a woman to keep the house in order” ([Karamzin, 1984, p. 616](#)). Here, just like in the novel “The Knight of Our Time”, the image of a rose appeared, which also symbolizes beauty and love. However, Leonid ascribed one more property to the flower symbolic meaning – an ability to cause pain: “it captivates the sense of smell and vision, but pricks one’s hands: unfortunately, thorns are more durable than a flower!” ([Karamzin, 1984, p. 613](#)).

A peculiar test of their friendship is connected with the friends’ personal lives. Friendship was tested by the cold Leonid, who, having noticed that Nina, Erast’s wife, took a fancy to him, abandoned them not to destroy Erast’s family and his friendship with Erast. He explained his decision in the letter: “Women are kind and weak like children ... but what sensible person would sacrifice an old friend for the sake of their whim?” ([Karamzin, 1984, p. 615](#)). The cold-blooded Leonid adhered to the only principle – the value of friendship. The situation became cyclical: we observed Leonid as a child in tears when he saw his friend saved, which was not typical of him, and then we found that he sacrificed himself for the sake of his friend’s family happiness. Meanwhile, the sensitive Erast violated moral rules, neglected friendship, having fallen under the influence of Leonid’s wife’s sublime affection for him. Leonid did a noble thing in order to save Erast and Callista from sin, which they would later regret. He took his wife to another city, leaving a letter to his friend (one of the gallant ways of communication): “You will always be a child, and Callista is a woman. I know you and want to save you from the reproaches of conscience. I was instructed to finish an important state business a thousand miles from here. Your friend, faithful to the grave ...” ([Karamzin, 1984, p. 617](#)).

Erast, being a sensitive person, was tormented by remorse; he understood that, despite the fact that there had been nothing between him and Callista, he was guilty: “I seduced the wife of a friend who did not want to take advantage of my wife’s weakness! Here is the reward for his virtue! Oh, shame!” ([Karamzin, 1984, p. 618](#)). He tried to make amends by helping Leonid’s father-in-law to solve a court case. Despite it, Leonid and Erast would never be friends again, because Erast had lost confidence forever. Leonid married a second time, and although he tenderly treated his friend, never did he offer him to stay at his house, for the sensitive Erast had destroyed gallantry by his thoughtless passion and actions.

In the finale of the novel, the readers faced an unexpected situation: Erast received a medallion with Callista’s hair and a letter, which she wrote to him before dying. These gallant objects decided Erast’s fate. It turned out that the unfortunate girl had “passionately, gently and constantly” loved him, and it was this feeling that killed her. This news shattered the sensitive Erast, for the only person who had truly and sincerely loved him was dead. He regretted that he had appeared in Callista’s life and disturbed her calmness and that he had not tied his life with hers, despite his friendship with Leonid.

Erast was frustrated by this tragedy, “he soon fell ill.” His last gallant, noble and generous act was the transfer of half of the estate to his ex-wife Nina, who was suffering from poverty. Erast was buried by Nina and his valet, Leonid showing coldness, indifference, and inhumanity: he had not visited his sick friend and did not attend the funeral, saying: “The

soulless corpse is no longer my friend!” (Karamzin, 1984, p. 619). Leonid lived to an old age, never finding in himself feelings of love, affection for someone, kindness, warmth, or compassion: “He did a lot of good, but without any inner pleasure, only for his own safety; he did not respect people ...; was not looking for pleasure, but avoided grief; non-suffering seemed a pleasure to him, and indifference – a token of wisdom” (Karamzin, 1984, p. 619).

Thus, we come to the conclusion that the gallantry culture in this novel serves to the education of the human soul.

DISCUSSION

The results of the systematic research conducted by us over many years have been repeatedly and comprehensively tested and introduced into the university educational process:

1. At several international forums: The 10th International Scientific Conference “The 18th century as a mirror of other eras. The 18th century in the mirror of other eras” (Moscow, Moscow State University; March 24 – 26, 2016); International Philological Seminar “Nikolay Karamzin and his time” (Poland, Warsaw-Siedlce, May 19 – 20, 2016); The 11th International Scientific Conference “The 18th century: Laughter and tears in literature and art of the Enlightenment” (Moscow, Moscow State University, March 22 – 24, 2018);
2. In international publications (Pashkurov, Razzhivin, and Dulalaeva, 2018a; Pashkurov and Razzhivin, 2016; Pashkurov and Razzhivin, 2014; Pashkurov, Razzhivin and Dulalaeva, 2018b);
3. In a two-volume monograph: The Phenomenology of Russian Literature of the 18th Century (Germany: in 2 parts, 2012) (Pashkurov and Razzhivin 2012a; Pashkurov and Razzhivin 2012b);
4. In the textbook for philological specialties of higher education institutions “History of Russian literature of the 18th century” (Moscow: in 2 parts, 2017 – 2018) (Pashkurov and Razzhivin, 2018a; Pashkurov and Razzhivin, 2018b).

RESULTS AND PROSPECTS

Our study allows identifying such main typological invariant features of the gallant code and gallantry psychology as:

1. Direct correlation with the educational and didactic attitudes of the Enlightenment and chivalry code. Love, passion, and tenderness are at the heart of true gallant psychology as a sensitive world perception. The result is the formation of a system of ideas of the younger generation gallant education in a new secular society. Sensitivity, melancholy, virtue, lack of rational principles are the main features of the gallant gentleman.
2. Ideas about the interrelated phased comprehension of Beauty and Virtue, the perception of beauty as divine inception and virtue.
3. Perception and comprehension of female beauty as ways of knowing one’s own soul.
4. The concept of love as a process of education and the formation of personality.
5. Relationship with the problem of character in literature, including in the aspect of special “aesthetics of psychologism”. The dominant place is occupied by the question of mutual transitions between the two psychological types – “sensitive” and “cold”. At the same time, the ideas of gallantry state that there exists not only the possibility of transition from the “sensitive” to the “cold” through suffering and disappointment but also a possibility of the “cold” soul revival.

In general, the culture of gallantry, possessing a number of specific features of psychologism influencing the person’s world perception and behavior turns out to be an educator of soul (Tomarken, 2002; Howard, 2018).

The discoveries of N.M. Karamzin, a writer, and a psychologist, in the sphere of gallant psychology and the general cultural phenomenon of gallantry, are connected with the analysis of the person’s internal rules of behavior, thinking and world perception. The writer developed a new phenomenon at the joint of literary culture, life and psychology.

Our research prospect can include a consideration, in terms of the culture of gallantry, of both Nikolay Karamzin’s historical novels and the entire Russian and European prose of the turn of the 18th – 19th centuries. Our purpose is a complex analysis of the fairy tales recently discovered in Nikolay Karamzin’s archives in terms of the gallantry phenomenon genesis and evolution in the literary culture of the 18th – the early 19th centuries.

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