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STYLISTIC AND THEMATIC FEATURES OF B.AKUNIN'S WORK

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Annotation: The article is devoted to the nature of the artistic representation of national discourse in the work of B. Akunin. The material for the analysis was the literary project "The Adventures of Erast Fandorin". The main levels of research on the problem of the national in the writer's novels are as follows: ideological (the system of completing the national myth); plot-compositional, within which the conflictology based on the fundamental lack of recognition and misunderstanding of nations by each other is considered; character and language levels from the point of view of their national foreign marking.

Keywords: National identity, creativity of B. Akunin, author's strategy.

Introduction

B. Akunin belongs to those modern writers for whom the problems of nationality are the most important and somehow Otherwise, they are directly represented in the work: from the famous literary project "The Adventures of Erast Fandorin" to the blog book "Love of History". Russian Russian special path, the "mystery of the Russian character",the predestination of the tragedy of Russian history, a special geographical location paradoxically connecting Asiaticism and Europeanism – all these issues are in the focus of attention of the philologist, translator, author of the book "The Writer and suicide", the journalistic essay "But no There is no East and no West (about the new androgynous in world literature)", now an opposition politician, as well as the author of novels signed and By B. Akunin, and A. Brusnikin, and A. Borisova. For him, the problem of national identity does not seem to be something from the sphere of the collective unconscious, but is completely determined by his author's strategy of modeling national discourse.

The artistic world of B. Akunin is never mononational. Russian Russian art is not only about the geographical breadth and freedom of his artistic space: from Moscow, St. Petersburg, the Russian provincial Zavolzhsk, the Russian Old Believer North to England, France, Japan, Germany, Switzerland, Bulgaria, America, Turkey, Azerbaijan, etc. The fact is that B. Akunin likes to play the "national card" literally on all levels of the text.

First of all, the presentation of national styles of thinking and behavior is given to writers through a kind of system of national mirrors.It is created and virtually all peoples "peer into" it and categorically do not recognize themselves, with full confidence that their own evaluative mirror, in which the face of another nation appears, does not distort the actual features of the "other". Moreover, this "mutual recognition" of nations under the pen of B. Akunin is becoming sharper, which forced the writer in his latest novel "Black City" to make a warning "From the author (in order to avoid misunderstandings)" by printing it on the title page: "I have exactly the same sympathy for the Azerbaijanis and the AR-My dear, I deeply respect both these nations and continue to hope that they will reconcile" [1, p. 1].

B. Akunin does not get tired of showing the national vanity fair under different optics, but he is convinced that intellectuality and analyticism can remove the complex of foreign rejection. The title of the book "Jade Rosary", combining ten short stories, is extremely polysemantic: from the everyday (Fandorin's favorite rosary) to the national historical (each rosary is a people with its own way of life, ethnic traditions and misconceptions) and philosophical (only beads gathered in one thread symbolize the harmonious integrity of the world, which can be comprehended by both feeling and a clear enlightened thought).

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