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**THE FLORENTINE MYTH BY YEVDOKIYA ROSTOPCHINA**

The Italy's romantic cult has composed at the Russian cultural and public consciousness as well as the "Italian text" of the Russian literature has actively formed since the XIX century. This "Italian text" has gradually constituted essential part of the Russian artistic tradition. Yevdokiya Rostopchina was one of the most educated Russian women in the XIX century. She was also one of the few women who has been abroad in those days. So she was in Italy and she has replenished the Russian literature with the original work "The Forli's Palazzo". The image of Florence which wasn't well-known in the Russian literature was the main in this novel. Yevdokiya Rostopchina was the first in the Russian prose who has opened Florence for the Russian readers so completely. She has created the image of the medieval palazzo which is the centre of the novel's semantic and composition. All storylines and all mentioned layers of time are concentrated at this palazzo and the conceptual physical and spiritual space, the semantic kernel of this novel is focused at the palazzo too.

Rostopchina has created the Palazzo Forli's image very capaciously and earnestly, so it represented Florence in the miniature. All motives intertwine in the Forli's palazzo image and they constitute the universal Florentine's topos. This topos combines mythopoetic and factual geo-cultural realities and authentic and created by the writer's romantic imagination so tightly merge that the verge between them almost disappears. If the palazzo's exterior conforms to Florence's general type then its interior eloquently tells us about history of Florentine art since the XIV century and at the same time it represents the life's peripetias of the Forli's family. Thus Rostopchina demonstrates the Florence's general cultural space using lots of particular details.

Rostopchina tried to make the novel's text accurately factographic. But the authoress significantly changed the initial real characteristics and it amplifies a symbolic richness of the novel that generates and cumulates the cultural timeless layer of the stable image of splendid Florence. In this novel Rostopchina follows

Western European tradition that was formed the whole motivic, figurative, anthroponimical and toponimic complex which was inherent in Florence. But the writer kept the own view of Florence and her reflections promoted to form the author's Florentine myth. Rostopchina showed the XIX century Florence's cultural life as an embodiment of general cultural Italian topos. She greatly added well-known town's characteristics and gave the ideas about the XIX century Florence's culture of life, special nature of the Tuscan people and whole Italian nation.

The Florentine myth by Yevdokiya Rostopchina bases on the fundamental components of the general Florentine myth and at the same time it has the expressive author's features. It consists of three semantic layers. The first one is associated with general anthroponimical and toponimic signs that were widened by the authoress compared with the Western European artistic tradition; the second one is related to Florence's spiritual and mental essence; the third layer forms its eternal and metaphysical image via Florence becomes the inalienable and polysemantic component of the archetypal image of Italy. Rostopchina creates the innovative image of Florence for the Russian "florentina" that corresponded to the universal image of the world when the past subsists in the present and predetermines the future and, it's important, Florence' eternal existence, its imperishability and immutability.