

Vocabulary of the Seven Deadly Sins in A.Pushkin's "Little Tragedies"

Introduction

Alexander Pushkin's literary works are an integral part of Russian culture. The study of the vocabulary used in his texts allows us to deepen our understanding of Russian culture and the author's thinking.

Research methods

For the research, it was not enough to find and describe vocabulary synonymous with the word "sin"; it was necessary to consider the vocabulary of the seven deadly sins: "Pride", "Wrath", "Despondency" ("Sloth" in the European tradition), "Envy", "Lust", "Greed", and "Gluttony". What is extremely important, a special place is given to this vocabulary in Pushkin's "Little Tragedies:" each play is associated mainly with one sin.

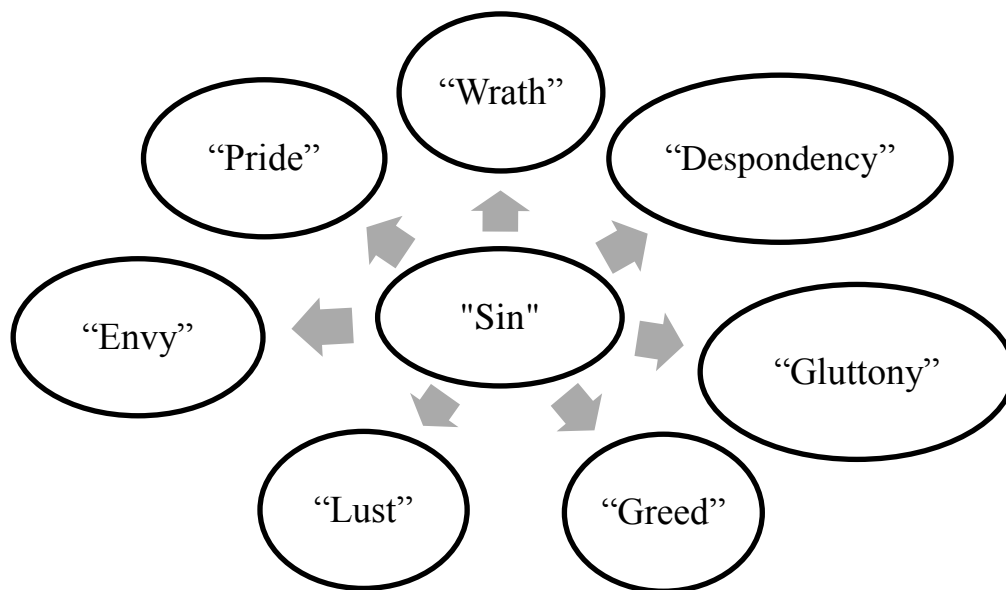


Chart. Expansion of the research field of the lexeme "sin" with lexemes of the "seven deadly sins"

It is necessary to describe the lexeme "sin" and the lexeme "seven deadly sins" in the works of A.S. Pushkin and Russian culture. This is the goal of the study.

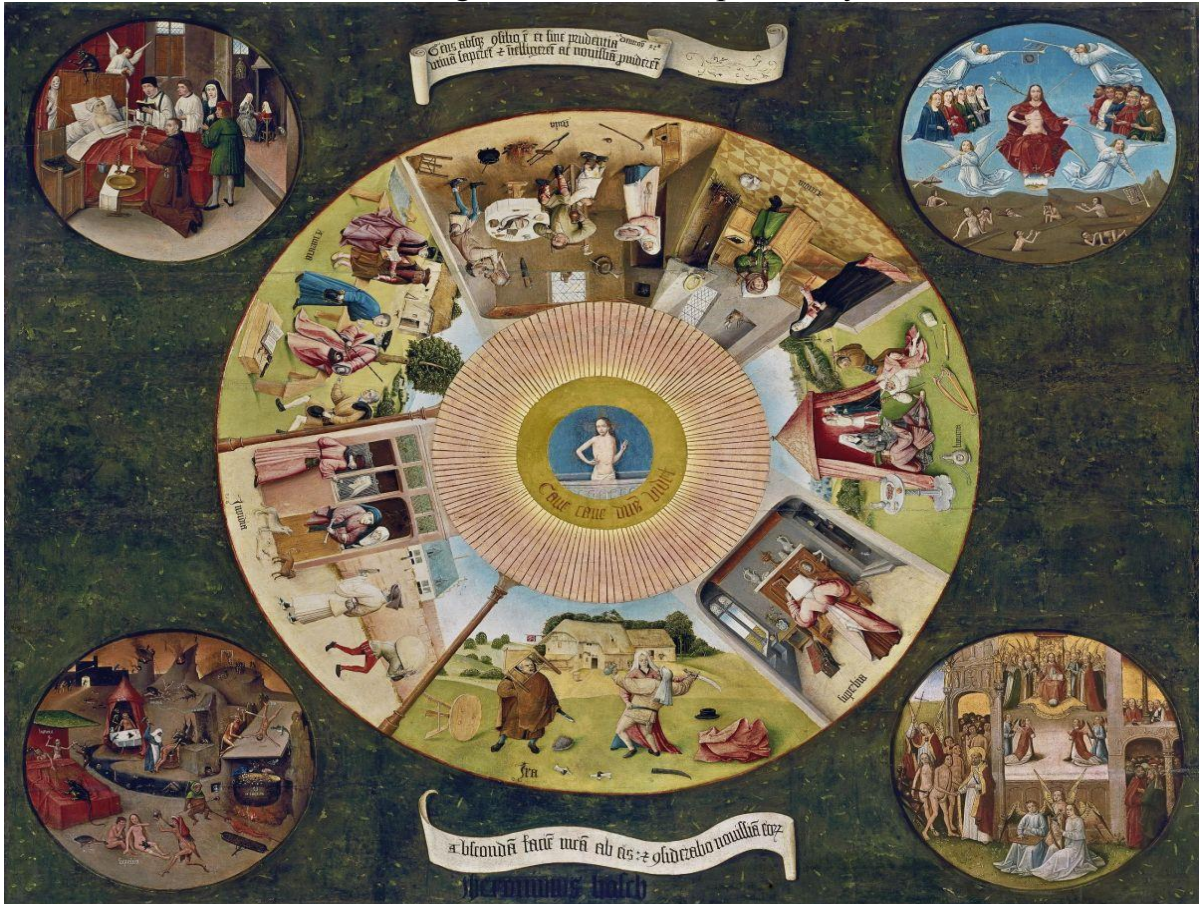
In "Little Tragedies" we find various lexical units, among them are expressions that have become idioms. These nominations represent different connotations (including evaluative one), which require separate consideration.

A.S. Pushkin's drama was innovative for the beginning of the 19th century. The characters in it were not divided into negative and positive ones. This feature was re-

flected in the use of vocabulary in texts. The lexical units associated with sins do not contain negative connotation only.

Preliminary results

It was found out that in every tragedy there are lexical units that are most frequent. Consequently, it has become possible to identify the relationship of tragedy and sin. “The Miserly Knight” – “greed”, “Mozart and Salieri” – “envy”, “The Stone Guest” – “lust”, “A Feast in the Plague Time” – “despondency”.



Reproduction of the picture of Jerome Bosch “The Seven Deadly Sins and the Four Last Things” (1475 - 1480)

Conclusion

It turned out that A.S. Pushkin does not put “despondency” on a par with other sins, but considers it a feeling inherent in any person. In the tragedy “A Feast in the Plague Time”, we see that excessive fun and complete absence of sorrow are disapproved of.