

## **Girl-Cavalryman Russian Phenomenon: Gender Aspect**

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**Abstract:** In modern philology with its inclination towards an anthropocentric paradigm active development is gained by gender approach in person studying. The choice of the real subject is caused by the attention of the philologists belonging to different areas of scientific research to a gender perspective which increased in recent years. The attention of experts is drawn first of all by research of the world picture of researcher and his hero. This topic has been researched by L.I. Savkina, E.I. Goroshko, L.O. Vasvari and others. Researchers of this study make an attempt to understand and describe the gender phenomenon of Nadezhda Andreevna Durova personality, the first Russian female officer, participant of military campaign of 1812 against Napoleon's army calling herself "girl-cavalryman". The main objective is to establish the reasons which drove the woman of the beginning of the XIX century with a checker bare and astride a horse to protect the Homeland from Napoleonic army and to wear men's wear until the end of her days. Subject relevance is connected with researchers' attempt to reveal problems of gender self-identification of the researcher-heroine being guided first of all by her memoirs "Girl-Cavalryman Notes" and also historical and cultural sources. The basis of research was formed by general scientific (analysis, synthesis, description) and philological (contextual, conceptual, comparative and retrospective) research methods. Importance of the study's scientific results is defined by researcher's attempt to comprehend gender self-identification of N.A. Durova as well as heroine's through the name "girl-cavalryman", "hussar girl" and also through the deep analysis of gender installations of Russia in the beginnings of the XIX century. On the basis of the conducted research researchers state self-identification of N.A. Durova which researchers of th study define as non-standard not stereotypic from positions of standard cultural, behavioral, gender affirmations of public institutes of XIX century Russia. Key conclusion of the study is definition of consciousness of the researcher-heroine as androgenic with the bright expressed masculine dominant, the caused gender shift in consciousness of the heroine which arose in childhood under the influence of male education and absence of maternal love.

**Key words:** Gender, gender identity, androgyny, N.A. Durova, "Girl-Cavalryman Notes", memoirs prose

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### **INTRODUCTION**

Nadezhda Andreevna Durova is one of the most mysterious and legendary personalities of the beginning of the XIX century. Forever she remained in the history as the first Russian female officer who challenged the society, crossed through its prejudices having joined the ranks of the Russian army. She is the participant of the major battles of the XIX century: under Gutshtadt at Gelsbeyrga, under Friedland, Borodino battles. In Patriotic war of 1812, she commanded a semi-squadron. She was awarded the St George's Cross and promoted to the corporal's rank for rescuing the wounded officer in battle of 1807 at the city of Gutshtadt. For courage and honest service to the homeland she was honored to bear the name Alexander granted to her by the Emperor

Alexander I. In 1816, N.A. Durov retired in the rank of headquarters captain and lived in Sarapul in Yelabuga. The >30 years of her life are connected with the city of Yelabuga. It became, the last haven of the legendary woman. In 1993 in the house down the street Moscow where N.A. Durova lived, the only museum of N.A. Durova in the world was opened and a memorial complex was created there. In 2013 in Sarapul of the Udmurt Republic, the homeland to the girl-cavalryman, a monument of N.A. Durova was established.

Having left military service, she completely devotes herself to literary activity. Her most known work is "Girl-Cavalryman Notes" (further "Notes" researcher's comment) was highly appreciated in due time by Pushkin and Belinsky, etc. Great success of memoirs urged Durova to writing other works: "Year of life in St. Petersburg",

“Pavilion”, “Corner”, “Treasure”, etc. However, “Notes” are considered to be her most considerable work which central theme was a liberation of the woman, overcoming of social inequality in the XIX century Russia.

Uncommon life of this great woman, as well as her creative heritage still cause genuine interest among specialists in museum management and historians (Oskin, 1962; Erlichman, 2005; Ganulich, 2006). Today many philological researches (Prikazchikova, 1995; Tomilina, 2004; Ivygina, 2011; Volkova, 2011; Razzhivin, 2014; Salimova, 2013) are written. However, among them there are no works devoted to the description of a gender phenomenon of N.A. Durova. An attempt to comprehend it is made by one of researchers of this study: small fragment which basic provisions require further comprehension.

This study is devoted to research of a phenomenon of the Russian “girl-cavalryman” from gender component positions. This issue demands some specifications.

First for the analysis of the designated problem we chose Nadezhda Andreevna Durova’s work “Girl-Cavalryman Notes” (Durov, 1983). We felt prudent to choose this art discourse because it represents one of types of speech activity realization and it is focused on reflection and fixing of an individual and researcher’s picture of the world. The genre of “Notes” is defined as memoirs prose (Latin for *memoria* memory) which assumes creation of the text on the basis of personal experience of the researcher, the participant or the contemporary of any events. This prose was based on the memories of Durova (1983) about the life and historical events of Russia of the first half of the XIX century. We take into account and a share of art fiction though documentalism has to be the basic principle of the reality image in works of a similar genre. “Notes” represent eclecticism of two genres: the first part submits the romantic autobiography (comparison to the real biography of the researcher showed the presence of art fiction) and the second part: the traveling diary (Prikazchikova, 1995).

Secondly, we as it is also necessary in literary practice, see the difference between the concepts “hero” of work and its “researcher”. In Russian, criticism very often N.A. Durova is called “girl-cavalryman”, owing to specifics of her outlook, the vital principles and installations, a conduct of life. In this sense, especially significant for us is a remark of the Russian philologist, expert on the Russian culture Lotman (1994) who in the book “Conversations about the Russian culture. Life and traditions of the Russian nobility (XVIII: the beginning of the XIX century)” having remembered N.A. Durova’s uncommon personality wrote: “However, it is not



Fig. 1: Nadezhda Durova, girl-cavalryman. Engraving (left), portrait (right)

necessary to think that in Russia there were no cases when a woman won to herself the right for purely male roles. The well known Nadezhda Durova (Fig.1), “girl-cavalryman” at first won herself the right for the biography of the fighting officer, then for the second time, the “male” right for the biography of the writer. The right to go in men’s wear (Lotman, 1994) was her third victory in the 1830th years”.

And she could afford all this when in Russia of the XIX century “the aparted culture of “male” and “female” areas” was obvious and emphasized (Lotman, 1994).

These facts allow us to specify: in our case, parting the concepts “hero/heroine” and “researcher” of work we however, understand and we see their close psycho-emotional and mental connection. Therefore, speaking of “girl-cavalryman”, we will mean the heroine with a projection through a biografizm both known historical supplied and the information (from convention shares) on Durova’s identity. When after image of the heroine the researcher is accurately looked through, i.e., there is an imposing, we consider it expedient to use the concept “researcher heroine”.

Thirdly, also demands specifications an aspect of gender problem research. Let us note that in this study, we do not raise a question of sexual orientation and erotic activity of N.A. Durova, we are interested in the specifics of her picture of the world which is based on intellectual and world outlook dominants, the internal organization and feeling, psycho-emotional perception and understanding of surrounding reality. Thus, relevance of this research is caused by several factors.

Today the cornerstone of humanitarian focused researches the person is placed his picture of the world his thinking, outlook that defines anthropocentrism as the basic principle of scientific picture of the world.

The gender aspect in studying the person in the XXI century is especially, relevant as it makes real

sociocultural sense: it covers researches of the most different areas of scientific knowledge (psychology, psychiatry, sociology, medicine, anthropology, etc.). The philology did not stand aside: in literary criticism “a gender of the researcher and reader researcher in other words, the gender system of society has impact on creation and interpretation of literary works” (Ryutkyonen, 2000). The subject choice is dictated by the attention which increased in the last decades to a gender perspective and also interest of literary critics and historians of literature in a problem of gender creative consciousness for any work is a fragment of outlook, pictures of the world of his founder’s life, a clot of his intellectual preferences. In this plan, the personality and consciousness of N.A. Durova is of special interest to us. Durova as historically existing person of Russia of the XIX century in whom the contradictory by nature female and male beginnings were embodied in unity.

Moreover, this research gains the importance owing to the local history and culturological component: research of a creative heritage of people whose names are anyway connected with the provincial thousand-year town of Yelabuga (Tatarstan, Russia) among which the name of N.A. Durova is entered, makes priority research area of the faculty of the Yelabuga institute of the Kazan Federal University.

#### **MATERIALS AND METHODS**

Attempt to reveal and describe the gender component of the “Notes” researcher-heroine identity to track and understand the reasons of gender shift in her consciousness and self-identification became the purpose of research, the XIX century, uncharacteristic for Russia when gender installations and stereotypes of gender roles were strong and steady. Research methods applied to achieve the designated purpose in research were general scientific (analysis, synthesis, description) and philological (contextual, conceptual, comparative and retrospective). The following texts served as material for research: text of N.A. Durova’s memoirs “Girl-Cavalryman Notes”, the reprint edition of her autobiography (the original is stored in archives of the House Estate of N.A. Durova in Yelabuga) (Portrait, 2015), versions of the biography of the researcher (Durov, 1983). During research works of the Russian and Foreign scientists were used. The following researches became especially significant: Ryutkyonen (2000), Malkina-Pykh (2003), Goroshko (2015), Lindsey (2010) Lorber (1994) and Vasvari (2001), etc. which made theory and methodological base of this research.

#### **Dual-world-picture as basis of the conceptual picture of the world and gender self-identification of the researcher-heroine:**

N.A. Durova herself in real life and the heroine of her “Notes” live in the world full of the most different contradictions and conventions of the Russian reality of the XIX century: this time when social (especially, gender) stereotypes, installations and roles dominated over personal priorities, suppressing the last. This was the way practically everyone lived. Yet not N.A. Durova: her attempt to “wear male role” can be regarded as self-presentation of the “Self”. Naturally, it leads to a set of contradictions in her life as well as her life is caused by contradictions. Dual-World-Picture is the way to characterize in a word the situation of her life and life of her heroine.

In memoirs it, is traced in the description of the most different aspects of the heroine activity: from her birth, childhood, images of the father and mother, the tutor hussar Astakhov to perception of space in which she dwells, flight and revenues to service, a conduct of life of the military person. In life of N.A. Durova, it proceeds after resignation (and at the request of the father) still: she wears a men’s dress until the end of life and a peak-cap on military fashion; writes under the pseudonym “Alexander Andreevich Alexandrov” and “Girl Cavalryman”; hates being addressed as to a woman, even her son was denied calling her “Mather”, typical for imperial Russia.

Further, we will consider aspects which we hope, will allow us to make some remarks on gender markers of N.A. Durova in an image of her heroine.

#### **“Childhood years of mine”: formation of outlook, personal qualities, gender installations of the child through perception of parent gender roles:**

Chapter 1 of “Notes” “Childhood years of mine” (and also the additional chapter “Some lines from childhood years” from full version of the composition) in our opinion, are significant, at least for this study.

First, there are no mentions of the childhood in the autobiography of N.A. Durova where in one paragraph it is told: “I was born in the 1788th year in September. On my 17th year I left the house fatherly and went to service. Details of this event and the further course of incidents are described in Notes. You can derive from them everything that will be decent, at your discretion” (Durova, 1996a). Further memoirs follow N.A. Durova’s life in resignation. Moreover, versions of the official biography either submit (most often) this data from “Notes” or skip this period of life of N.A. Durova or put forward two versions about her first years: one states: her family was in continuous traveling; another: “Durova

went to the Vyatka Province having left her daughter to be educated by the grandmother lived till 17 years" there. Thus, memoirs of N.A. Durova are often being addressed as the only (of course, it is conditional) "document" containing data on her childhood.

Secondly, formation of the personality takes place at childhood age the child sees the world around through interactions in family: socialization of the personality in particular gender installations (Malkin-Pykh, 2003b) and stereotypes about gender roles of (Malkin-Pykh, 2003a) men and women in public life and practice. That means that essential influence on consciousness of the child, process of its socialization, formation of the vital scenario are rendered by parents. They fore are the child "conductors" in his adulthood.

Thirdly, the concepts "father" and "mother" fundamental in representation and life of everyone are universal dominants of social, speech, mental aspects of personal activity. For the child in the course of socialization an example of the father and/or mother, their social roles is important: a question arises before a child "whose model of gender behavior and role is closer and corresponds to my feelings and attitude"?

At once we will note, disharmony impregnated the house atmosphere of Durov. The birth of the first-born was the first contradiction in the family: instead of the expected boy, the Heir, a girl was born. So, writes in "Notes" N.A. Durova: "My mother passionately wished for a son soon I was born, the poor being whose arrival destroyed all dreams and subverted all hopes of my mother" (Durov, 1983). Let us note that about reaction of mother in the autobiography (as however and about mother herself) nothing is told (Durova, 1996b) nor have we found any similar information in biographies. In "Notes" it is told about maternal dislike and disappointment repeatedly: "but truly I felt that not the love maternal gives me food and therefore did not take her breast"; "my mother, heartily disliked me did not allow me to walk, did not allow to leave her side" (Durov, 1983). The motive of violence and/or punishment aggravates a negative image of mother and emphasizes her aggression, rage": she put me in the corner and by means of harsh words and threats forced me to cry bitterly"; "she (mother) became angry, flew into a rage and struck my hands very painfully" (Durov, 1983). It contradicts universal welfare practice and psycho-emotional maternal image which is justified as a rule by frequency art means of expression like "maternal love", "maternal care" and set expressions like "maternal prayer will get you from the bottom of the sea", "God could not keep up everywhere therefore, he created mothers".

We observe conceptual distinction of the universal and individual in researcher's concept of "mother" as women. In the first case, this image is positive in the relations "the parent the child" and is more significant than the father as the person who is bringing up the child. In the context of memoirs, the negative image is recreated through a gender component: the woman is "the person opposite in gender value to a man". The noticed by Lotman (1994) "cultural separation on "male" and "female" areas" in work gains pronounced exemplariness: the epithet "female" acts as a gender marker meaning women's clothing, duties, occupations: "I demand that you devoted yourself to improvement in female works"; "I ran away hasty on the coast of Kama, dumped the cowl here and put it on sand with all accessories of female attire" (Durov, 1983). It is obvious that these gender markers epithets are specified and fill the conceptual maintenance of an image of mother as a women, her social status, focus of interest, sphere of action causing metaphorical associations "alien", "Foreign" in consciousness of the researcher-heroine. Striking example are fragments of the description of children's emotional perception of lace weaving: "I had to sit the whole day in its room and weave lace"; "From dusk to dawn, I sat at work which the worse in the world I tore, spoiled, confused my lace was a disgusting strap"; "the eternal imprisonment in the room and a damned lacy pillow" (Durov, 1983). And as result, rejection by the girl of daily female occupations, rejection of the identity of mother, subsequently all "female". Gender affirmation, stereotype of a gender role of the woman in society, her social intelligence is not accepted. In this plan, biographic data (we already noted it) indicates that N.A. Durova after resignation did not wear women's clothing at all did not love being addressed as a woman, etc.

The vital scenario for the woman in Russia was defined of the XIX century in advance, public way dictated the woman to take on the role of mother and wife, defining them as unique. These roles are put in the woman by nature but mother of the heroine, drew this destiny of her daughter, choosing only gloomy colors: "She spoke in the most ugly expressions about destiny of this gender in my presence: the woman in her opinion has to be born, live and die in slavery that the eternal bondage, burdensome dependence and any oppression is her share from cradle to grave that she is full of weaknesses, deprived of all perfection and is incapable of anything that in a word, the woman is the most unfortunate, most insignificant and most contemptible creation in the world!" (Durov, 1983).

However, the heroine since, the childhood felt in herself spirit of impetuous freedom therefore stories of her

mother about burdensome female destiny and its bondage created an internal protest to that destiny which was defined for it by public way of the XIX century. Since, the early childhood she wanted to change her own destiny and the only exit for her she saw was to give the life in service to the Fatherland: "each day I annoyed her with my strange tricks and knightly spirit"; "my mother seems as if on purpose did everything that could strengthen and approve already invincible my passion to freedom and military life". "She persisted in holding me locked up but, oppression gave a maturity to my mind. I accepted firm intention to overthrow a burdensome yoke and as adult, started considering the plan to get on well at it" (Durov, 1983).

The heroine considers a turning point in definition of the destiny a trip to her aunt Znachko-Yavorskaya (Durova, 1996c). For the first time she saw other life of the woman: "The aunt dressed me very well and tried to wipe away suntan from my face; military my dreams started being effaced gradually in my mind; share of women did not seem already to me so terrible and I at last liked a new sort of my life" (Durov, 1983). Change of the atmosphere, attitude of the people around, change of a view of role and status of the woman lead to change of psycho-emotional attitude, harmony and gender self-positioning with a female dominant. Important, what exactly arises sympathy at the heroine (Malkin-Pykh, 2003a) for the young man at this time: "I longed for young Kiriyak. It was the first tendency and I think that if then they'd wed me with him, I forever would say goodbye to aggressive plans; but the destiny chose differently" (Durov, 1983). Motive of destiny in a discourse of the heroine some kind of conceptual euphemism replacing reality and social installations XIX of Russia centuries. The heroine did not become favorable party (lack of dowry) for the young man, attempt to find family happiness was unrealizable.

But whether destiny of which the heroine, so often speaks whether a chance returns her to the thought ripening, since early years. The spirit of love for freedom which the heroine feels since, the early childhood and stories of her mother about sad women destiny of the XIX century nevertheless, push her to thought of refusing this destiny (a gender role) intended for her by public stereotypes: "Two feelings so opposite love to Father and disgust for my gender, excited young my soul with an identical force and I with a hardness and the constancy a little peculiar to my age was engaged in considering the plan to leave the sphere appointed by nature and customs to a female" (Durov, 1983).

Having generalized the aforesaid, we will note in "Notes" the frame model "mother-child" accurately

appears: "waited for the heir→the girl→the Mother did not love→was born→forcing, negative information as reaction of mother to the child→negative attitude to mother and female share→gender shift".

Another matter father: in the mind of N.A. Durova and therefore, her heroine the image of the father is marked positively as well as in general an image of the men (her tutor hussar Astakhov, the commander-in-chief Kutuzov, the emperor Alexander). Notable fact is that the "female" name of the heroine "Hope" is only seen in the father's discourse, not in mother's: "The father too spoke often: "If instead of Nadezhda I would have had a son, I would not worry what becomes of me in the old age; he would have become my stronghold at the dawn of my days" (Durov, 1983). The daughter (in real life as well as on pages of "Notes") equaled fatherly hopes: she became the son, the officer, the support for the father: "to be the son for the father" (Durov, 1983), "The father, saying goodbye to me, said: "Isn't it time to leave a sword? I am old; I need rest and replacement in the household" (Durov, 1983).

In a common cultural picture of the world, the image of the father is identified with image of the defender, commander (mentor), person, strong and setting an example, responsible for the house, family and family wellbeing: "for the child the father is always strongest", "a son is like a father", "no need for other sample when in father's eyes example" (Griboyedov); "right after God there is a father" (Mozart), etc. We meet such understanding on pages of "Notes" as well. In addition to the image of the father moves through positive emotive perception of his gender role: so, the father the most beautiful man, the free gender, the military professional. For example: "From all her suitors my mother's heart preferred the hussar captain Durov". "The act of my mother though could be excused by youth, love and advantages of the father my being the most beautiful man" (Durov, 1983).

Military exercises, clothes, lexicon (special lexicon) of the man everything was attractive to the young girl: "The tutor my Astakhov on the whole days went with me to an squadron stable, put me on horses, allowed to play with the gun". "I ran and shouted at the top of my lungs "Squadron! Ride to the right! Move out! march march!"; "I knew all command words, loved to madness of horses and when the mother forced me to knit lace, I with crying asked that he gave me the gun as I said "to click" (Durov, 1983).

To military exercises, the images forming an image of the father through associative communications with freedom, the homeland, army concern to the most specific identity of the hussar captain A. Durov and as we know, N.A. Durova in life and its heroine in "Notes" will achieve the desirable.

Especially, important aspect in relationship “the father the child” is that they are based on feeling of deep attachment, tenderness and love. It is realized both at the verbal level and on the tactile: “He embraced me one hand and pressed to this chest”. “Dear daughter! the father said having patted me on the cheek and left” (Durov, 1983). After escape from the house and year of service the heroine (as well as N.A. Durova) comes on a holiday to the father and nothing changed: “At last I am home! The father accepted me with tears. Father cried and laughed, looking at my trench” (Durov, 1983). It did not change throughout all life the researcher heroine writes with confidence: “he loved me and his heart was one of those which are only able to love and forgive” (Durov, 1983). Obviously in most cases, actions of the father are described by the words having positive emotive coloring.

Joint “male” activity of the father and daughter causes in both feeling of pleasure, harmony and satisfaction: “From now on I was the usual companion of my father in his walks to the country; he found pleasure to teach me to sit beautifully to keep in the saddle strongly to drive a horse dexterously he said that I am a live image of his young years and that would be a stronghold of his old age and honor of his name if I was born a boy!” (Durov, 1983). The room of the beloved father causes opposite emotions than mother’s room: “I was this day the father’s secretary and only then resembled something acceptable when sat at a special table in the father’s room and attentively did envelopes, printed, inscribed” (Durov, 1983).

In the given examples, the gender installations (Fig. 2) defining the content of role behavior, social intelligence of the man in a situation of interaction of the father and daughter cause in the researcher heroine completely positive emotional relation (acceptance) of models and forms of behavior within this role and readiness for a choice of own gender role and self-demonstration corresponding to this role. More precisely gender shift which was outlined in result of the relations with mother, amplified and approved as a result of interaction with the father. Here in our opinion androgyny with a male dominant as feature of consciousness and self-positioning of the researcher heroine which will become steady and in real life N.A. Durova subsequently also originates in life of her heroine Nadezhda embodied on pages of memoirs.

**Girl-cavalryman gender self-identification:** The duality of the researcher-heroine identity (on one hand by nature she is a woman and on the other hand on internal self-identification she is similar to the man) is put already

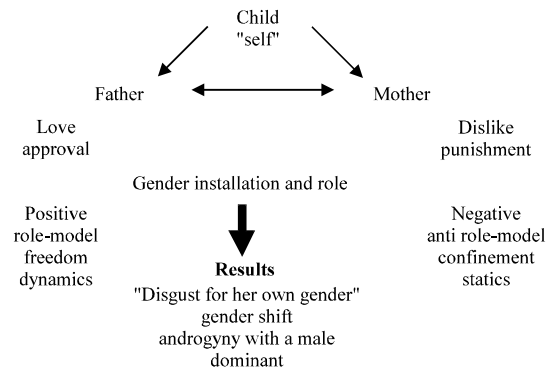


Fig. 2: Gender installations

in the name of the heroine both in the name of memoirs and in their text: girl-cavalryman, hussar girl, hussar lass. N. A. Durova was so called both by contemporaries and researchers of her creative biography. This gender oppositional model “male female” which is the cornerstone of the name, only strengthens a contradiction of the internal contents and the external manifestations of the heroine.

Let us consider lexical contents of the names interesting to us: the cavalryman “the serviceman of a cavalry”; the hussar “the serviceman of parts of a light cavalry” (Ojegov and Shvedova, 2008). In the context of “Notes”, the name the girl (about the heroine) is used in values “the female person at age, transitional from adolescence to youth”, “the person which reached a sexual maturity but who yet did not marry”.

Let us find out in what the contradiction of combination of these words is covered. For this purpose, we will reveal gender stereotypes of the man and woman and their gender roles existing in social way of Russia of the XIX century. For the woman motherhood and service to the husband. Emotionality, softness, care, mercy, intuition were considered to be Feminine qualities.

The female and male world were opposed to each other and did not find the general common ground. “Women had to be engaged in the house and children. For full education of children the woman, since XVIII century, becomes a reader” (Lotman, 1994). She followed the fashion, the appearance. This circle of occupations and duties limited the female world of the beginning of the XIX century.

For the man the sphere of public work was defined. Such qualities as rationality, authoritativeness, responsibility, activity, domination over the woman were considered to be masculine. Only the woman took care of a family life and children, men were engaged in other kind of activity: “The man serves. In youth, he is an officer and

Table 1: Gender installations and stereotypes of gender roles

Male	Biological gender	Female
Uniform, trench, guns, shako, epaulets	Appearance, clothes	Dress, cowl, (tapes, muslin), fan
War	Universal conditions of human life	Peace
Soldier, service, campaigns	Social type (socialization, social function)	Mother, wife, house, cosiness, family center
Exercises in military skill (saber, peak, destrier), fight, battle	Sphere of interests, circle of occupations	Housekeeping (needlework, fashion), reading, ball
Extra-space	Space	Intro-space
Of "feats, valor, glory"	Dreams, desires	Marriage, family, children
Active	Psycho-type	Passive

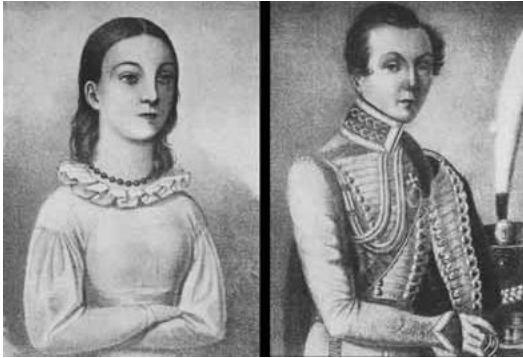


Fig. 3: Portrait of N.A. Durova (left), portrait of Alexandrov (right)

stays seldom at home. Then it in resignation, the landowner when he comes home he is occupied all the time with economy or hunting" (Lotman, 1994).

So, briefly having presented gender stereotypes of the beginning of the XIX century, we will show a duality of the world of the researcher-heroine which discrepancy was caused by gender installations of society and internal desires of the heroine (Table 1).

Nadezhda Durova as well as the heroine of "Notes" not only does not correspond to these ideas of female social role and her moral shape but also is beaten out from public norms. In life and on pages of memoirs prose the researcher-heroine challenges the society, rejecting gender patriarchal stereotypes of the time and choosing other course of life than it was specified to a woman of the XIX century.

Therefore in the concept "girl-cavalryman", the gender opposition as for the XIX century service of the girl in the ranks of the Russian army was not so much a rarity how a sociably unacceptable fact. M.Y. Lotman, analyzing the contents of the "Tables of Ranks", especially notices that women "have the rights connected with a rank of their fathers (till a marriage) and husbands (in marriage)" (Lotman, 1994). Therefore, the woman was categorically forbidden to take direct active part in public service, ranks were transferred to them either from the father or from the husband. We already noted that in the work Y.M. Lotman mentions the researcher of "Notes" as the woman who won the right for male role three times:

biography of the fighting officer, biography of the writer, men's suit (Lotman, 1994). The similar example as the researcher emphasizes, increases cardinal differences of social roles of men and women at the beginning of the XIX century.

Thus on pages of memoirs, we see the following transformation of external and internal shape of the heroine from the girl to the fighting officer (Fig. 3).

## RESULTS AND DISCUSSION

**Summary:** Attempt to comprehend one of the aspects of the identity phenomenon of N.A. Durova allowed us to reveal that a contradiction between social installations and the internal attitude created in the childhood of the researcher heroine under the influence of mother stories about female negligibility lead to perception of the world through a prism "male female".

Gender role of the man which is reconciled on herself by the heroine, her consciousness as non-standard for social installations of the Russian reality of the XIX century allows to define. Non-stereotype thinking and social behavior of the researcher-heroine is shown in perception, first of all of mother only as women, without her positioning as most loved and native one. The perception of the woman and her role in society forms in her negative emotive coloring of female duties, occupations and image of mother.

Gender self-identification as researcher and heroine happens through the name "girl-cavalryman", "hussar girl" in which these words (concepts) enter opposition as initially they are differentiated on a sexual ground and also gender installations of society. Self-identification, understanding of the belonging to the male world is caused by the gender shift in consciousness of the heroine which arose under the influence of male education and absence of maternal love. Androgyny with a bright masculine dominant determines communicative, cognitive and behavioral models of the personality of N.A. Durova and her heroine.

Thus, it is obvious that in the context of memoirs all components of gender installations are staticized: cognitive as comprehension of a gender role of the man and woman, affective as expression of the

psycho-emotional relation of the person to social requirements the speech-and-behavior stereotypes and world outlook priorities, cognitive as regulation of behavior of the personality within the chosen gender role.

Concluding our reflections in general, we will note on one hand uniqueness of consciousness of N.A. Durova caused by her androgyny with a bright male dominant which defines communicative, cognitive and behavioral models of her personality; on the other uniqueness of the personality of N.A. Durova who managed to resist to public prejudices and construct life according to own scenario, despite of social installations and stereotypes of patriarchal society of the beginning of the XIX century.

This study does not settle the touched issue, researchers expressed the opinion concerning specifics of a gender component of the personality and consciousness specific to N.A. Durova and her heroine with which it is possible to agree or not to agree. The made attempt to slightly open a veil of one of secrets of the mysterious personality of N.A. Durova, most likely, should be considered as the invitation to dialogue of the interested researchers.

### CONCLUSION

Results of the present study contribute to the study of bases of the feministic movement in Russia and also actual gender paradigm, defining ways and approaches to the analysis of researcher's consciousness through memoirs prose.

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