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ХУДОЖЕСТВЕННАЯ ЛИТЕРАТУРА XIX-XX ВВ.
В ПРОФИЛАКТИКЕ НАРКОМАНИИ**

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**Pletnikova O.V., Penkova E.A.
FICTION OF THE XIX-XX CENTURIES IN PREVENTION OF DRUG
ADDICTION**

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Аннотация. В статье поднимается проблема профилактики наркотической зависимости посредством образов, создаваемых в художественной литературе XIX-XX веков. Основное внимание уделено произведениям «жесточкого реализма» и тем нелюбимым образам наркотической зависимости, которые созданы в данных работах и демонстрируют реальную ситуацию, в которую попадает субъект, употребляющий наркотические средства: потеря социальных связей, «ломка», постоянный поиск запрещенных веществ и отношение к жизни и смерти.

В завершении работы сделаны выводы о возможных путях применения образов художественной литературы в деле борьбы с наркоманией.

Annotation. The article raises the problem of prevention of drug addiction through images created in the literature of the XIX-XX centuries. The main attention is paid to the works of "cruel realism" and those hard-hitting images of drug addiction that were created in these works and demonstrate the real situation in which the subject who uses narcotic drugs falls: loss of social ties, "withdrawal", constant search for prohibited substances and attitude to life and death. At the end of the work, conclusions

were drawn about possible ways of using images of fiction in the fight against drug addiction

Ключевые слова: профилактика наркомании, психологическое воздействие, шоковая терапия, “жестокий реализм”, литература XIX-XX века.

Key words: prevention of drug addiction, psychological impact, shock therapy, “cruel realism”, literature of the XIX-XX centuries.

Introduction

Drug addiction is one of the pressing problems of the modern world. Drugs are the evil that can secretly and slowly, without advertising and not attracting attention, destroy the foundations of society, lead to personality degradation and, as a result, to the gradual destruction of humanity as a whole. Narcotic drugs destroy the human body, distort the personality physically and mentally. The use of narcotics reduces humans to animal instincts. For the sake of another dose of «dubious pleasure», the addict is often ready for everything: stealing, robbing, raping, killing. He does not care about the surrounding reality - there is only him and his psychological and physical dependence on the subject of detrimental passion.

In the late XX - early XXI centuries, drug addiction became an epidemic. A monstrous disease, drug addiction, which rapidly burst into Russian society, demanded immediate shock therapy. And literature, always responsive to the challenges and demands of society, responded with a number of works. But this was «different» prose - the prose of cruel realism. It was distinguished from the traditional realistic by special ruthlessness, reproducing the most terrible pictures of suffering at the peak of the human sensation. But there is an artistic justification for this. Representatives of «cruel realism» deliberately make the reader horrified so that drug addiction would not seem attractive to anyone.

The aim of study - is to examine the possibilities of fiction of the XIX-XX centuries in the prevention of drug addiction.

Materials and methods

To achieve the aim of study were used theoretical, analytical, dialectical, sociological and statistical methods. We reviewed the Russian and foreign literature of the XIX-XX centuries. The effects in prevention of drug addiction were examined.

Discussion and results

It was found that fiction of the XIX-XX centuries is a good means in prevention of drug addiction. The problem of drug addiction in literary of the XIX-XX centuries is related to modern society. The works of art can be effective methods of psychological influence in prevention of drug addiction.

The fiction warns of the dangers associated with drug use. The examples of works are “Confession of an English Opium-Eater” by Thomas de Quincey [6]; “Junkie: Confessions of an Unredeemed Drug Addict” by William Seward Burroughs; “Morphine”[3], “A Young Doctor's Notebook”[2], “Notes on Cuffs”, “Soyinka’s Apartment” by Mikhail Bulgakov; “Gluck”[5], “Bacillus”[4] by Ludmila Petrushevskaya; “Alice's Diary” (author is unknown)[1].

During the study, it was revealed that all these works about drug addiction are united by a special style manner of “cruel realism”. Why everything turned upside down: it was impossible - it became possible, it was considered a shame, a mortal sin - now it is revered for coolness, for exclusivity. The answer to this question and the true price and measure of this “exclusivity” are laid bare by the authors of the works of «cruel realism», painting more and more sacrifices of this wretched philosophy.

Many of the titles “Gluck”, “Bacillus”, “Morphine”, “Blue Grass” are not just a statement of the event. This is a metaphor for the critical point of society's disadvantage - both moral and social. In them, the author identifies problems that were not customary to talk about.

We found the features of “cruel realism” and was proved that literature can be effective in psychological influence on readers. The literary works can to prevent drug addiction:

1) a heartbreaking revelation from the first person, conveying despair from a break with once close people, from a rift with the world;

2) a description of the feeling of hopelessness and powerlessness of close one's people, forced silently, clenching their teeth, to observe the terrible torment of children doomed to death;

3) a diary - a revelation of “a zemsky doctor”, fixing the stages of his own dependence and steps to death, medically justified and mercilessly described in detail;

4) a diary of a fifteen-year-old drug addict, a scream of the soul, a warning about the inevitability of drug addiction after the first use of the drug;

5) the confession of a drug addict, exposing the most painful, most monstrous sensations of people who use drugs.

A detailed, harsh description of the physical and mental suffering experienced by drug addicts is the key to unraveling the reasons for their strongest emotional impact on the reader.

“A dreary state! I, who fell ill with this terrible disease, warn... not a «dreary state”, but death, slowly mastering “a morphinist”, as soon as you deprive him of morphine for an hour or two ... there is not a cell in the body that would not crave... In a word, there is no person. It's off. Moves, yearns, suffers - a corpse. He wants nothing, thinks of nothing, except morphine. Morphine! Morphine!” (this is the confession of Dr. Polyakov from Mikhail Belyakov's story «Morphine»)[3].

Drug addiction does not regret or spare anyone. “Blue Grass”, or “Alice's Diary”, is the confession of a fifteen-year-old girl from a prosperous family - a downhill on the steps of taking drugs... “I need a dose so much! I want to scream and bang my head against the wall, climb these damn dusty curtains. I need to get out of here before I bend down here. I'm scared and lonely, and I'm sick. I have never been so sick in my life!” [1].

The confession of a drug addict is a cry of the soul, a merciless, uncompromising, honest and very bitter confession about the destructive, deadly influence of drugs on the person.

“When it breaks you, you are no longer the owner of your body, it is detuned. You are losing the state of integrity as a person. From which you suffer painfully. You feel like a sticky worm in the mud ... You are absolutely powerless ... You are no longer responsible for your body ... No drug, no life, no point to live anymore. This is at the same time flu, gastric colic, fever, bloody diarrhea and vomiting, in a word, all known diseases once experienced by the patient” (this is the confession of the hero Thomas De Quincey)[6].

When reading these lines, the question involuntarily arises: “What is waiting for a writer who has decided to touch upon in his works the most painful, bleeding problem of our time?” In my opinion, he wants to be heard, felt his pain, understood his warning: step on the path to drug addiction has no reverse effect, it is step to death, to Gluck, to the System. And if someone decides on an “experiment”, like the heroes of the named works, then he should know that a miracle is unlikely to happen - his life will change anyway: it will turn into hell!

Therefore, writers who are not indifferent to the national problem write. They write about what happens daily, hourly; they write nakedly simply; often desperately scary, and sometimes downright cruel. What for? All these heartbreaking stories, exposing the most painful, most monstrous feelings of people who use narcotic drugs, have a strong emotional impact on the consciousness of a person, especially a teenager: they cause a feeling of rejection, form a stable rejection of drug addiction as a phenomenon incompatible with life.

Conclusion

The negative consequences of the social phenomenon of “drug addiction” were analyzed: both for the individual and for society as a whole on the example of literary heroes. The methods of psychological influence on the reader identified in the works of “cruel realism” in order to prevent drug addiction are effective. Prevention of social phenomenon of “drug addiction” among adolescents is one of the most important activities of educational institutions (schools, gymnasiums, lyceums).

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СДВИГ ПАРАДИГМЫ В СЕРДЕЧНО-СОСУДИСТОЙ ХИРУГИИ

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A PARADIGM SHIFT IN CARDIOVASCULAR SURGERY

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Аннотация. В статье представлены основные этапы развития и становления сердечно-сосудистой хирургии начиная от методик остановки кровотечений до высокотехнологических операций и процедур. Выделение сердечно-сосудистой хирургии в отдельную специальность стало происходить только в середине XX столетия. Все «революционные» открытия в сердечно-сосудистой хирургии, которые развивались скачкообразно, через смену парадигм и хорошо просматриваются через призму теории Томаса Куна.

Ключевые слова: сердечно-сосудистая хирургия, парадигма, Томас Кун, научная революция.

Annotation. The article presents the main stages of development and formation of cardiovascular surgery, starting from methods of stopping bleeding to high-tech operations and procedures. The separation of cardiovascular surgery into a separate specialty began to occur only in the middle of the twentieth century. All the "revolutionary" discoveries in cardiovascular surgery that have developed in leaps and bounds, through a paradigm shift, are clearly visible through the prism of Thomas Kuhn's theory.

Key words: cardiovascular surgery, paradigm, Thomas Kuhn, scientific revolution.

Введение.

Все инновационные открытия в медицинской науке можно провести через призму теории Томаса Куна, который рассматривает те этапы истории, когда кардинально изменялись стратегии научного исследования, возникали новые