

Title: The Locus of the Fashion Shop and its Development in the Works of Vladimir Lukin, Alexander Matinskii and Ivan Krylov

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With the appearance of Lukin's *Shchepetil'nik* [The Trinket Vendor] (1764-1765), an adaptation of Robert Dodsley's *The Toy-Shop* (1735), the image of the fashion shop entered Russian literary space. In contrast to Dodsley's dainty and somewhat more feminine shop, Lukin's image becomes associated with predominantly male space, patriarchal values and a masculo-centric perception of masquerade. In this space, the trinket vendor assumes the role of societal censor and unmasker of disguises, while fashionable trifles metonymically represent their potential owners and acquire vivid social coloring.

In the paper, I will trace this image as it appears in Lukin's *Trinket Vendor*, Matinskii's *St. Peterburg Gostinyi Dvor* (1779) and Krylov's *Fashion Shop* (1806). I intend to demonstrate how the cultural perception of this locus changed in Russian literary space from 1764 to 1806, how the space of the shop gradually turned into a predominantly female territory and broadened its cultural connotations. My analysis will explore the evolution of the female customer in this dynamic space. Furthermore, I will show how state ideology in regard to Gallomania and national identity influenced the perception of the locus. Finally, I will demonstrate that at the beginning of the nineteenth century, the fashion shop existed as the last bulwark of Francophile culture hovering on the edge of repression and extinction.