

## SUMMARY

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### Aleksandrova Marina. **The genre of poetic prayers in L. Gubanov's lyrics**

This paper focuses on the lyric heritage of L. Gubanov, one of the leaders of the Soviet poetic underground. The purpose of the research is to specify L. Gubanov's genre thinking. On the material of poetical prayer we explore the poet's mastering of different semantic and communicative possibilities of this genre. The article considers L. Gubanov's texts that represent a creative rethinking of the Canon of the sacred genre. The poetical prayers by L. Gubanov are often associated with problem of creativity. This is the central theme of most of his poetic works. On the one hand, in the view of the poet the creative process is a justification of human life before God. On the other hand, the creative process is communication with the Creator as equals. In the article, we identify and analyze two groups of L. Gubanov's poems, which contain a prayer issues: the poetical prayers and texts, which are the "word of prayer". The texts of the first group are the closest to a religious Canon in their structural and functional features. The poems of the second group are interesting because of the poet's describing his spiritual experience of sacred communion with God during the creation of poetical texts. The analysis of texts of L. Gubanov's poetical prayers illustrates the tendency of the poet to the synthesis of various genre forms. The nature of the synthesis traced to the thematic and compositional levels. Inclusion of prayer creation elements in the structure of other genre entities (philosophical elegies, thoughts, lyrical confession, etc.) creates a unique model of the aesthetic experience of the situation of communion with God, in which the poet actualizes his spiritual and moral quest. Observation of the synthesis of genre forms lets us to identify the ideological and artistic originality of the L. Gubanov's lyric texts.

*Keywords:* L. Gubanov, lyrics, genre, genre synthesis, poetical prayer

### Bekasova Sofya. **Don Juan of the Romantic era**

The article is devoted to the study of the Romantic era image of Don Juan. Based on case of G.G. Byron poem *Don Giovanni* the distinctive features of romantic personality are considered. Comparative analysis of the image of the protagonists in T. de Molina's play, J.-B. Moliere's comedy and G.G. Byron's poem reveals characteristic features of each particular time

and attitudes to concepts of law, honour, morality and religion. Don Juan of Romantic era is a psychologically complex image. He loses the dependence on fate and destiny, but the tradition of social originality of the character and tendency to reflect the peculiarities of socio-political structure, manners and customs of his contemporaries remain steady. In the XIX century, hero of legend, Seville mischievous adventurer, Don Juan is transformed into a self-value, outstanding romantic personality that harmoniously inscribed in the historical process.

*Keywords:* Don Juan, G.G. Byron, romanticism, transformation of image

**Berezina Anna. The transformation of classical concepts of Good and Beauty in non-classical literature (F. Sologub and L. Petrushevskaya)**

Transformation of concepts of Good and Beauty is particularly evident in transient epoch. F. Sologub and L. Petrushevskaya are both the prominent figures in Russian literature of the beginning of XX century and the beginning of the XXI century respectively. Sologub's story *Lights and Shadows*, as the Petrushevskaya's story *In my childhood*, raises the question of the responsibility of adult for child's life and destiny. In both stories, the mother sincerely wished good to her son. However, in the story of Sologub mother due to love for a child is immersed with him into the world of strange dreams, prefers madness to boring routine. In the Petrushevskaya's story mother is actively fighting for the child and returns him to the life among his peers, helps him to survive. *Turandina* of Sologub and *The New Adventures of Helen* of Petrushevskaya are fairy tales, which bring together the wonderful beauty and everyday life. In both stories the beauty disappears from the vulgar world; Sologub writes about it with elegiac sadness whereas Petrushevskaya's tone is playfully ironic. As a result of analysis we concludes about hard "double-world" view of symbolist Sologub and attempting to "dialogue" with the chaos in Petrushevskaya works.

*Keywords:* Sologub, Petrushevskaya, good, beauty, symbolism, postmodernism, post-realism

**Bogdevich Elena. The image of the burned down book / library in the literature of the XX – XXI centuries**

The article traces the evolution of the motif of burned down book / library in the literature of the XX-XXI centuries. It was revealed that the motif was widely spread in literary works written in the turning points of world history. The book in the world of art is associated with the ethical and

aesthetic models of previous cultural epochs, therefore authors raise the question of precarious position of the values of the past in the present times. Evolution of the motif is revealed by the example of the works of writers of the XX-XXI centuries: E. Canetti, *Blind*, R. Bradbury, *Fahrenheit 451*, Umberto Eco, *Name of the Rose*, M. Zuzak, *The Book Thief*. The motif of the burning book can be interpreted in two ways: on the one hand, the use of this image affirms the need to rescue a book of knowledge, so the writers depict the tragedy of "no books" existence; on the other hand, the rejection of the book is a reality of the modern world, and postmodern writers regard this fact as an aid to achieve harmony, but not as the sign of apocalypses.

*Keywords:* literature-transitional period, the motif of burned down book / library, E. Canetti, R. Bradbury, Umberto Eco, M. Zuzak

### **Bryzgalova Maria. Worldplay in Venedikt Erofeev's diaries of the 1960s**

Archives sorted out after Venedict Erofeev's death present convincing evidence of the crucial role of diaries in his life. An expression of daily reality in different genres with a distinct rhythm and individual author's style imparts literary integrity to the diaries. Wordplay is one of the most distinctive stylistic features of Venedict Erofeev's creative work. According to T.A. Gridina's classification, three major methods of wordplay can be distinguished: associative provocation, imitation and associative juxtaposition (or parody). The use of wordplay (as well as any other methods of play) testifies to the integrity of the ego-text.

*Keywords:* Venedict Erofeev, diaries, literary integrity, ego-text, wordplay, associative provocation, imitation, associative juxtaposition.

### **Cherepanova Svetlana. Drama on the Hunt: Chekhov's parody rethinking of literary heroes types**

Taking into consideration the accumulated scientific experience of the study of continuity by A.P. Chekhov, A. Pushkin, M. Lermontov, I. Turgenev, A. Ostrovsky, F. Dostoyevsky and other writers' traditions, the author of this work has focused his attention on a parodic reinterpretation by the writer character and motifs of preceding him literary classics (a narrative "*Drama on the Hunt*" was taken as an example). The female characters and the main character's image (Zinoviev-Kamyshv) are explored by analyzing the artistic techniques of speech, portraits, contrast, detail, color symbolism, diary and action. As one of the main tools for creating the main character's complex image is named the parody of the direct cause-and-effect connection technique between the peculiarities of the inward world of

a person and the features of his appearance. The parodic allusions on collective types of literature of the XIX century (Tatiana and Olga Larina, Zemfira, Larissa Ogudalova, Nastasia Philipovna, Eugene Onegin, Petr Grinyov, Grigory Pechorin, Rodion Raskolnikov, etc.) are detected. The author made a conclusion about the meaning of the parodic reinterpretation by the writer preceding literary classics' traditions in the narrative to express his own view on the contemporary literature's condition and moral character of a person of the Era of Stagnation and the vulgarity of the modern world.

*Keywords:* the history of literature, A.P. Chekhov, *Drama on the Hunt*, parody, character

### Davydova Elena. **The concept of dramatic conflict in the actual literary science**

The article discusses the concept of dramatic conflict, which always reflects the social contradictions of cultural and historical epoch. The emergence of dramatic conflict began with the ancient drama, nominated for the first external confrontation of hero and circumstances. Further, based on the drama of antiquity and classicism, Hegel in his theoretical work considered two types of conflict – external and internal. At the turn of the XIX-XX centuries Chekhov's works contributed a lot to the development of the internal conflict. At the beginning of the XX century, a new concept of "epic theatre" was elaborated by Berthold Brecht. In contrast to this, Luigi Pirandello introduced the concept of "theatre of the absurd". The next step in drama development became a phenomenon of "lack of the conflict", which soon gave way to the appearance of "new drama", denoting an era of spiritual crisis, searches the transition from the old to the substantially new aesthetics. Thus, in the article we try to highlight some stages in conflict development and find out what type of dramatic conflict comes to the fore in a given period of time.

*Keywords:* dramatic conflict, a new drama, epic theatre, theatre of the absurd, "theory of conflict-free"

### Drozdova Anastasia. **The odour of painting in Vladimir Nabokov's short story *La Veneziana***

The research is devoted to the one of the early Vladimir Nabokov's short stories *La Veneziana*. The author of the article examines the functions of odorous images; their connections with the perceptive system, their role in creating the model of artistic world and its compositional and subject levels. The researcher analyses the depiction of odour, the ways of representing the

odorous imagery and olfactory perception in the text. The author contemplates the position of odour images in Vladimir Nabokov's artistic concept, their semantical and cultural-mythological content. The imagery analysis allows the researcher to describe the unique organization of multidimensional space of the story, which main feature is crossing and interpenetration of the reality of the painting and the reality of daily occurrence. The short story *La Veneziana* demonstrates the forming of the key methods in Nabokov's late oeuvre, including the construction of the complex multidimensional world, the creation of the special characters such as contemplative mediator-character and the creator-character.

*Keywords:* odour, odorous imagery, perception, olfactory perception, space, dual conception of reality

Dzhabbarova Egana Yashar kzy. ***Your Death* by M. Tsvetaeva: nouns and pronouns as symbols of dialogue in the text.**

In the article nouns and pronouns in M. Tsvetaeva's sketch *Your Death* are considered as the signs of the dialogism. It also examines the poetic dialogue between Marina Tsvetaeva and Rainer Rilke. We try to demonstrate a necessity of the dialogue with the 'gone' poet, which was crucial for Tsvetaeva (as we could see also in memorial prose of 30s). We analyse the pronoun paradigm of the essay. The analysis highlights the major paradigm "I – You" and reveals the main features of pronoun "We" (it combines and separates at the same time). Our analysis concerns the movement of proper names in the text (Vanya – Vanechka – John and Mademoiselle – French – Jeanne – John). The proper name in the text is significant for the perception of the whole ethnic group, particularly in case of Russia and France. It maintains the dichotomy of earthy and heavenly. Tsvetaeva surrounds the death of Rilke by proper names, individualizing his death. The research also discloses fundamental motives of meeting, separation and storage.

The material of the article will help to reveal the general characteristics of Tsvetaeva's poetic manner.

*Keywords:* Marina Tsvetaeva, Rainer Rilke, Silver Age of Russian Poetry, the prose of the poet, the pronoun game, dialogue

Figedyová Marianna. **Mikhail Bulgakov's *The Master and Margarita* and its theatrical adaptation in Slovak «Teatro Tatro»**

Teatro Tatro, a non-traditional theatre group is known for its high artistic level and experimental performances. The paper deals with the adaptation of Mikhail Bulgakov's novel *The Master and Margarita* and

interpretational shifts provoked by genre changes and time distance. We also analyze the narrative polyphony, theatre space design, cultural and historical correlations between the novel and the performance.

**Keywords:** Bulgakov, *The Master and Margarita*, Teatro Tatro, theatrical adaptation

Grominová Andrea. **Mythopoetic of the poem *Radiator's Rhapsody* by Ivan Zhdanov**

In this paper we analyzed and interpreted dominating elements in a poem *Radiator's Rhapsody* by Ivan Zhdanov. I. Zhdanov is a winner of the Andrei Bely Prize and the first winner of the Apollon Grigoryev and National Bestseller prizes. Since the author's poetry can be attributed to metarealism or neo-baroque, understanding its meaning is often very difficult due to the large number of metaphors and a new space and time creation. Having decoded pictures of particular lines we found several references to Old Greek mythology (e.g. singer Orpheus), which was explained in the context of whole poem. At first glance, all the images might seem quite chaotic and unrelated to each other. However, going deeper into the text, the reader is left not only with impression of chaos but also poet's desire to find a way out of current turmoil. Referring to the eternal attributes of being I. Zhdanov stresses the cleansing power of water and indicates the correct path in life which is a path to God.

**Keywords:** *Radiator's Rhapsody*, poetry, I. Zhdanov, metarealism, metaphor.

Ignatenko Valentina. **Chronotope of M.A. Bulgakov's novel *Heart of a Dog***

The article is devoted to the detailed review of chronotope in M.A. Bulgakov's novel *Heart of a Dog*. The author reveals the chronotopic markers that allow comprehending key spatial-temporary oppositions which complicate the essence of the novel. Attention to chronotope allows the author to uncover the position of Bulgakov, who constantly protected traditional cultural and moral values.

**Keywords:** chronotope, spatial-temporary oppositions, antithesis, plot, the position of the author, satire

Ivanova Valeria. **Alexander Kushner's realia world (the analysis of the poem *A dwarfish bellied shot glass*)**

The article deals with the theme of realia world of Alexander Kushner. The interpretation of the poem *A dwarfish bellied shot glass* allows us to see the

uniqueness of one of the constants of the author's poetic world. Thus, the lyrical plot is based on striving for relation's harmonization of the lyric ego with the realia world, in which an organizing source of the poem's plot is a motive of close view. The analysis of image-bearing, motivic, thematic, composition, rhythmic, speech levels of the poem let us to understand how the visual perception helps the person of utterance to go beyond the chimerical, unstable, dionysian area of the world where identity dissolves in the stream of time, merges with vanity of modern life. The possibility of realization of the permanence of life and eternity of spiritual appetency, anxiety overcome and feelings of vulnerability allows us to experience abundant life and the merger with the real world that comes through the apollonian contemplation formation, expressed in the poem through three perceptions: tactile, visual, sound, all of which enhance the contact with the object and become a source of harmonious consistency with life. The realia of Alexander Kushner's poetic world is one of the individual author's apollonian creative strategy.

*Keywords:* Alexander Kushner, realia world, Apollonism, motive of close view

#### Karpenko Anna. **Balmont as a translator of E.A. Poe**

This article is about translation of Edgar Allan Poe's by K.D. Balmont. There are Balmont's and other authors' researches about Poe's works and biography. Balmont's translation was compared with original texts, word for word translation, as well as with the work of different translators. It became apparent that Balmont's works are the most accurate, because the creativity and the personality of American writer were in many ways similar to his: the Russian poet spent a lot of time studying Poe's biography. However, translation has some differences from the original text. But the main ideas and psychology inherent are saved. There is the analysis of lyric and prose in the article. This gives the opportunity to see the Balmont's skills as a poet and as a writer. As a result, Balmont can be considered not only as a Russian poet, but also as a successful translator of foreign authors.

*Keywords:* translation of foreign literature, Balmont, Edgar Poe

#### Konysheva Natalya. **Onomapoetics in M. Bulgakov's novels *Heart of a Dog and The Fatal Eggs***

The article is devoted to the questions of onomapoetics in M.A. Bulgakov's novels *Heart of a Dog* and *The Fatal Eggs*. Being based on the ideological and conceptual level of texts, problems of texts and the relationship of its historical and cultural context, the author reveals the semantics of the main

characters' names in novels, nicknames of animals, their symbolical meaning, refers to world classic literature traditions.

*Keywords:* Onomapoetics, transformation, allegory, irony, image

Lovtsova Olga. ***Totally Over You* by M. Ravenhill: from comedy of manners to problem «children's play»**

The article analyzes the transformation of the genre of classical comedy in the M. Ravenhill's play *Totally Over You*. M. Ravenhill's play is based on classic structure of a comedy, but the playwright does not try to reproduce the canon of a particular genre form exactly. Playwright, renewing the tradition of comedy by addressing topical issues and unusual conflict and type of hero, creates a contemporary children's play.

*Keywords:* M. Ravenhill, Moliere, children's play, comedy, comedy of manners, situation comedy, pop culture, contemporary British drama

Lubimskaya Olga. **The motif of paradise in Dostoevsky's Works of the 1860s and 1870s**

The article reveals the motif of paradise in Dostoevsky's Works (*The Idiot* (1873), *A Gentle Creature* (1876), *The Brothers Karamazov* (1880)). The motif of paradise is analyzed in terms of mythological and religio-philosophical traditions. The prototype of Dostoevsky's material paradise is Eden (Old Testament garden) and New Testament Jerusalem. Spiritual paradise in Dostoevsky's texts is an inner paradise, which opens in the depth of the spirit (it is achieved through theosis and overcoming time limits). Interpretation of the motif of paradise in Dostoevsky's works reveals its symbolism (polysemy and diversity), what allows to find the deeper meaning of texts, art and philosophical model of the world of the writer.

*Keywords:* motif, image, paradise, garden, city, the Kingdom of God

Miteva Eugenia. **M. Tsvetaeva's authorial myth about Sergei Efron in the context of dominants of knightly code**

The article is focused on intertextuality as addition of the semantic field of the concept «kighthood» in semantic structure of the poem *The seven swords pierced the heart* which is devoted to Sergei Efron. Besides, originality of the Tsvetaeva's myth about S. Efron on the example of this poem written in 1918 is comprehended. The lyrical heroine praises the beloved, seeking to mythologize the love by means of knightly code. Firstly, the kighthood phenomenon is considered in this text in interpretation of a subject of the Virgin Mary. An indicator of transformation of traditional knightly model is the judgment the poetess of



the matrimony as brotherhoods in some other texts, and also as motherhood in this text. In article are actualized the allusions to different intertextes: The Bible (hypostasiss of the Virgin Mary (our Lady) and Christ) and Ibsen's (image of Solveig).

*Keywords:* intertextuality, concept, knighthood, symbolism, authorial myth, Sergei Efron

### Paramonova Liana. **Colours of ghost city: St. Petersburg in the poems by Innokentiy Annensky**

The article takes up a problem of color semantics in the poems by I. Annensky, dedicated to St. Petersburg. Here is a general analysis of every color image and a conclusion about the most frequent colors, which have a special meaning, in the article. Petersburg appears in these poems as a ghost city, dressed in a gray-yellow robes patient. The poet conveys his attitude to the city through the pale, dull paint and condition of lyrical hero – fear, sadness, hopelessness.

*Keywords:* Annensky, St. Petersburg, color, suffering, symbol, ghost city

### Scherbinina Natalia. **The concept of "immortality" in the lyrics of English Romanticism**

The article examines the concept of "immortality", which is typical for English romantic poets. The author of the research indicates the range of meanings generated by paradoxical epoch. The most important aspects of the "immortality" concept are analyzed. The article also provides the definition of term "concept" and lists its main components. The concept of "immortality" in English Romanticism is quite controversial; every poet has his own point of view on the concept. Different themes (immortality of the poet and poetry, military exploits, human spirit, gone creators and their "eternal" works) are reflected in lyric poetry of W. Blake, G. Byron, J. Keats, and P. Shelley.

*Keywords:* the concept of "immortality", romanticism, Blake, Byron, Keats, Shelley

### Setsko Olga. **"Polish text" in Russian literature of the first half of the XXth century: mythopoetical aspects**

The article considers the basic stages of "the Polish text" of Russian literature; briefly analyses the works of the authors of the XIX and XIX-XX centuries; describes the autobiographical myth of Silver Age's writers; gives examples of the art stereotypes of Poland and Poles in the works of

Russian writers. Polish components are represented in the issue of cultural self-determination of a number of Russian poets of the first half of the XX century. Polish theme sounds in Russian literature from the XII century. During the centuries the tendency of a negative image of the Poles keeps safe. In the literature of XIX-XX centuries Polish theme is enriched with new semantic facets: Russian writers are beginning to appreciate "Polish" individual refinement, the aesthetic freedom and style; ideological bias against the Polish Writers threads decreases. Poland is perceived as a special mythopoeic cultural space in the multi-genre works of writers of the first half of the XX century (I. Bunin, A. Remizov, I. Babel, V. Khlebnikov, V. Khodasevich, M. Tsvetaeva), reflected the general trend of the "Polish text" evolution and individual options for its reception associated with a personal perception of Poland and the Poles. The main feature of the development of the Polish cultural material becomes a trend toward mythopoetic rethinking of Polish historical and cultural realities, images and motifs and the "Polish text" reflected in the autobiographical myths of Russian writers of the first half of the XX century.

*Keywords:* "Polish text", an autobiographical myth, national self-identification, art stereotype, mythopoetical aspect

**Shatova Ekaterina. *Arabesques: various works by N. Gogol: artistic sense of the title***

The article discusses various interpretations of the title of Gogol's book *Arabesques*. The author finds out that the ambiguity of the name can be revealed in full only in its perception in the context of the author's preface. The Preface presents a Collection as a kind of history of the writer's mental life embodied in the subjective images, which were born by his imagination as a response to the "objects" he was struck by in different periods of life. The author's consciousness reveals itself to the reader in two interconnected and at the same time autonomous imaginative incarnations: the author-publisher and the author-writer. According to the author of this article, therefore, on the one hand, the structure of the book expresses the universalism of Gogol's consciousness, on the other hand, discloses confessional basis of artistic integrity of the book.

*Keywords:* Gogol, *Arabesques*, title, author's consciousness

**Smyshlyaev Evgeny. *Urban space description in A. Samoilov's literary project *Route 91****

Representation of urban space in A. Samoilov's literary project *Route 91* is analyzed in this article. The representation of urban space is expressed in

the motivic imagery and includes the motives of nostalgia, return, aimless movement, insularity of urban space, chaos of the city, as well as images of citizen, transport, images of houses, dwellings, marginal spatial images. In the author's model of the city, there are few key elements, such as recognizable images of the citizens and the use of names in the poetic text. The dominant points of the *Route 91* are the names of the stops («Garment House», «Polytechnic», «Komsomolskaya Square», etc.) and streets. The highlighting of the dominant points is absolutely essential for formation of the image of any city. The hypertextuality of *Route 91* creates the effect of the game.

*Keywords:* art space, locus, topos, urban images, urban space, city text, hypertext, dominants of the city

### Temlyakova Alina. **Color and space in the the film *Hard to Be a God* (2013, A. German)**

The article analyzes the specificity of construction of space in the film *Hard to Be a God* (2013) directed by A. German. It applies the concept of «what-anything-space» by Gilles Deleuze and explores how «image-color» and «image-light» are used for the building of special cinematic space in this black-and-white film. We consider a narrative and semantic components of the film in a dialogue with the content of the novel *Hard to Be a God* by A. and B. Strugatsky.

*Keywords:* space, color, cinema reality, *Hard to be a God*, Aleksei German, A. and B. Strugatsky

### Tsykunova Oxana. **The occupational drama in the German dramaturgy in the XX-XXI centuries**

The article examines the evolution of occupational drama in German dramaturgy of the XX-XXI centuries on the material of plays by H. Muller *Grabber*, E. Jelinek *What happened after Nora left her husband and supports the companies*, I. Lausund *Spinelessness*, R. Schimmelpfennig *Golden dragon*. Originally, the occupational plays were considered as a social order, where the main goal was to show a new type of the hero-worker of a modern industry. However, over time industrial disputes acquire a moral orientation, the accent shifts to human relations between workers. The plays of the XXI century show a fight with a total non-freedom and dependence in the corporation; the hero is involved in the conflict.

*Keywords:* new drama, occupational drama, workplace conflict, Muller, Jelinek, Lausund, Schimmelpfennig, German drama XX–XXI cc.

Valova Daria. **Genre poetics of Fyodor Dostoevsky's novel *The Dream of a Ridiculous Man***

The article is dedicated to the genre features of Fyodor Dostoevsky's novel *The Dream of a Ridiculous Man*. Researchers suggest several different and sometimes contradictory genre definitions: dream, parable, utopia, and dystopia. The first part of the article contains the analysis of motives of utopia and dystopia, the second part describes the connection of the novel with medieval genre of visions. The novel is compared with classical examples of these genres in order to single out similarities and differences between them. The article concludes that *The Dream of a Ridiculous Man* combines the features of different genres, but none of them can be considered basic. There are several interpretations of the author's purpose for referring to these genre forms and why some of their features disappear or are modified in the novel.

*Keywords:* Dostoevsky, genre, vision, utopia, dystopia, dream.

Valovicova Katarina. **Symbols in the Short Stories of I.E. Babel**

The paper offers possible interpretations of Isaac Babel's narrative *The Story of My Dovecot*. The work is autobiographical, and tells the story of a boy's admission to grammar school. As a gift for success in exams, the boy was allowed to buy doves. The day when the doves were bought, an anti-Jewish pogrom broke out the boy's grandfather was killed. In her surveys on the short story E. Pogorelskaya uncovered discrepancies between numerical data in the text, and as they were in reality. We tried to reveal symbolic meaning of numbers found in the text, as well as other components (dove, peacock, etc.). Symbols of Christianity and Judaism are represented in the mythopoetics of the story, which sharpens contrast between Biblical Commandments and cruelty of people.

*Keywords:* Babel, mythopoetics, symbol, numeric symbols, pogrom

Zharkova Daria. **"Women face" of the war in German and Russian literature of the second half of the 20-21 centuries**

The texts of the events of the Great Patriotic War (WW2 in foreign sources), do not lose their relevance with the years, because they raise fundamental philosophical questions, reveal human nature as extreme situations disclose the best and the worst human qualities. War is always a Death, Loss, Pain, and Fear – all the feelings that are incompatible with the female creative principle. However, the destiny disposes of its own way and at the front next to the men there is a woman. The article analyzes the place

of women in those events. The research works conducted on the subject of the image characters in the tradition of Russian and German works. The author also considers the influence of the regime on the development of men and women connections, in particularly the replacement of traditional "man-woman" relationships with the "man-system" relations.

*Keywords:* Women at the War, war, extreme experience, the betrayal, the collapse of the individual, S.A. Alexievich, A. Baturina, Heiner Mueller.