

SUMMARY

Alexejeva Nadezhda

Doctor of philology, professor of Ulyanovsk State Pedagogical University, Ulyanovsk, Russia.

“Masks” novel of Andrei Bely: the play principle and the means of its implementation

The article analyzes one of the play narration modes in “Masks” novel. The research subject is the ways and means of a carnival deviant implementation of the play principle. Through conscious disruption of a dull likelihood, exaggerating, overdoing, and using hyperboles, Bely simulates a world of carnival deviant reality: relatable and incognizable, authentic and conventional at the same time. The analytical principle of “close reading” makes it possible to trace the process the “top” and the “bottom” transposition by taking off a feigned mask from Moscow metropolitan face, and in the first instance, various forms of “laughter culture”, and “vulgar syllable”. Showing our world wrong side out, the played vulgar dialogues, “rumors”, cock-and-bull stories, hob-and-nob vulgar speech create a “stage-free show” effect. In this context, the article considers a new for Bely’s poetic manner mode of playing with “beyond-narrative” names, which along with a vivid folklore syllable constitutes an authorial and “grass-roots” vernacular worldview layer of the carnival deviant Moscow space.

Keywords: play, play narration mode, carnivalization, feigned mask, vulgar syllable.

Barkovskaya Nina

Doctor of philology, professor of Ural State Pedagogical University, Ekaterinburg, Russia.

“Black monk” by A. Chekhov and A. Blok (to the problem of the lyrical plot)

The article advocates an understanding of the lyrical plot as a motion of sentiments. Items of the external world description (such as a portrait, a landscape, and detail) become carriers of lyrical experience. The lyrical theme in the poem by Alexander Blok, “Here night is dead. My words are wild...” as an example analyzes. The poem mentions to “Black Monk”, which provides a basis for comparing the shaped structure of the poem with

a story by Anton Chekhov “The Black Monk”, especially as the writer’s “prose sentiment” characterized by musical (sonata) composition that proved by N. Fortunatov. Some details similarity of these two works is only emphasize the fundamental difference of the epic and lyrical plot types. Plot of Chekhov’s story is completed; the lyrical theme in the Blok’s poem is compressed into a single point and leaves the lyrical hero in a situation of “Crossroads”. Analysis of the poem shows that the plot of the poem (rising of the despair and the cry which tearing from his chest) cannot be realized within the event canvas, but in the intonational structure of the text only.

Keywords: lyrical plot, lyrical hero, image of sentiments, A. Blok.

Cherniak Maria

Doctor of philology, professor of Herzen State Pedagogical University of Russia, Saint-Petersburg, Russia.

“Today in the newspaper – tomorrow in the couplet”: a reflection of modern history in Russian popular literature

The article says that the modern stage of development of the domestic mass literature shows a variety of genre shifts, crossings and syncretic forms, peculiar and bizarre relationship with everyday life. Literary process accelerated, the new genres and subgenres formed. In the period of global cultural change, which includes a period of transformation of the Gutenberg Galaxy into the space of new information technologies and intellectual practices, there traumatic changes in individual consciousness occur. For example, novels by S. Minaev and A. Berseneva show how the writer seeks to understand and appreciate contemporary to them reality in all its diversity. Important in this context is a reader reception. For example, reviews to the novel by A. Berseneva show how dependence of modern reader from the genre expectations impedes him to perceive any experimental deviation of the author from the popular literature formulaes.

Keywords: contemporary literature, mass literature, contemporary novel, genre, reader.

Gutrina Lilia

Candidate of philology, docent of Ural State Pedagogical University, Ekaterinburg, Russia.

“Promise” by O. Bergholz: lyric plot of the poem

The article the lyric plot of the O. Bergholz’s poem “Promise” (*Obeshchanie*) explores. The lyrical subject of the poem is shown in a split position between the love as a private feeling and love to the country and its leader. The figure

of the verse addressee demonstrates the overlay of the images of lover, Motherland and Father of nation. The lyric plot is embodied through the motif of word/song, as well as special pronouns paradigm. The specific of lyrical hero feelings concretized through Bergholz appeal to the poem Blok with key image of Russia-Wife: in Bergholz's "Promise" Russia acquires the features of a man, in love to which the character is avowed. The poetics of the poem are obvious references to songs about Stalin, which were created in the USSR in the 1930s. The initial fear of the heroine in the process of reflection and praises persists and intensifies. Under cover of fear internally divided lyrical "I", as well as the loss of wholeness by heroine hide.

Keywords: lyric subject, O. Bergholz, lyric plot, mass song of the 1930s.

Fokina Svetlana

Candidate of philology, docent of Odessa National Mechnickov University. Odessa, Ukraine.

Semiotization of passions in on-line space as manifestation of author's identity. Case of the "Paviç's" poem by Elena Ryzhova.

Relevance of a problem is caused by interest of literary thought in active functioning in the Web environment of modern literature. Study of a question is represented not full at the moment. In article research search is sent for consideration of literary mystification in the Internet space. There are various researches studying dialogue of cybercultures and a modern literature. The purpose of this article is to reveal a new type of literary mystification on the example of the known poem thanks to activity of the Web network. It is defined how successfully on-line space for implementation of mystifications. The factors are comprehended good luck of literary mystification. The Internet obviously is suitable for literary mystifications. Popularity on the Internet was brought to the poem "There are People with Especially Sensitive Skin..." by the planned mystification. The success of mystification is caused by stylization codes in texts. The reasons to attribute are comprehended to Milorad Paviç authorship of the poem "There are People with Especially Sensitive Skin..." by means of the Internet. Elena Ryzhova is author of the above-named poetic text. M. Paviç is author of an image metaphor "sensitive skin". Levels of intertextuality are analyzed of the above-named poem. Inclusion is analyzed of quotes in work by Elena Ryzhova. Dialogue is comprehended between two poets. This approach is to comprehend combination of a personal position E. Ryzhova with the point of view of M. Paviç.

Keywords: electronic literature, literary mystification, intertextuality, authorship, sensitivity, "sensitive skin", M. Paviç, E. Ryzhova.

Józsa György Zoltán

Ph.D. in Russian Literature, lecturer at Eötvös Loránd University, Budapest, Hungary.

Metamorphosis of Daryalsky: dialog of both initiation and mythological texts in the evolution of the narcissistic hero

In the present paper the author examines how the narcissistic hero, the type of the “superfluous man”, the psychological features of their characters are interrelated on multiple levels to the problem of Andrei Bely’s interpretation of the mythologeme of Narcissus in the novel “The Silver Dove”. The orientation of Russian symbolism on reworking the given mythologeme led to the creation of a great deal of versions of interpretations (by D.S. Mer-yhkovsky, Blok, Vjach. Ivanov, Z. Gippius, K. Balmont, Brjusov), which is why it seems adequate to introduce the concept of “the Narcissus text” of Russian Symbolism. The analysis to be presented is focused on the spiritual aspects of the rebirth of hero, which are to be interpreted in the context of the new genre of the initiation novel. The term ‘initiation novel’, which has been clarified in a series of studies of L. Szilard, includes both esoteric and hermeneutic aspects of the new genre, which comes into being in Bely’s workshop. Bely, whose “*Vozvrat*” (“The Return”) exploits the motif of Narcissus as a Leitmotiv with the tendency for Kandrikov being interrelated with the ‘khandra’, the melancholy state of Russian fiction’s heroes, reveals a link between spiritual traditions of the Russian Novel and the symbol of Narcissus, the Narcissistic persona. Bely accurately develops his own formula concerning the phenomenon of Narcissism, which is re-evaluated from the point of view of the concept of the knowledge of the self as well as aspects of the ritual, encoded in the depiction of the sect of the Khlysts as well as in the hints at its ritual practices.

Keywords: initiation novel, narcissism, superfluous man, Andrei Bely, mirroring.

Kubasov Aleksandr

Doctor of philology, professor, head of Chair of Ural State Pedagogical University, Ekaterinburg, Russia.

“Comrade Bruk” by S.D. Krzyzanowsky and “Lieutenant Kizhe” by Y.N. Tynyanov: imaginary representation options

The article deals with the artistic world of the story by S.D. Krzhizhanovsky “Comrade Bruk” (*Tovarishch Bruk*) in the projection on the “Lieutenant Kizhe” (*Poruchik Kizhe*) by Y.N. Tynyanov. Some imaginary and phantom

life in the basis of the plots of these works brings them together. Title Tynianov's story refers to the historical past of the country, while the title of the Krzhizhanovsky's story declares Soviet reality, contemporary for author. Krzyzanowski wrote poetry and a semantic condensation of his story is typical for verse form of his discourse in common. By analogy with Tynianov's "compactness of the verse line", it can be argued that Krzhizhanovsky had "compactness of the novellistic line". The plot of his story based on the deployment and varying paronymic attractions. This one is created by means of language play also in the space of language. Fantastic achieved by Krzhizhanovsky by interchange of the positions of categories animate / inanimate. Principles of homonymy, paronymy, and palindrome make artistic world of Krzhizhanovsky similar to syllogism. Being and imaginarity are mutually reversible that the being of imaginary makes possible. In Tynianov's fantastic plot of the story given historically believable character. Krzyzanowski leads up to the limit what has the real everyday justification in "Lieutenant Kizhe". The plot of "Comrade Brook" fully placed in the level of artistic speech.

Keywords: Krzyzanowski S.D., "Comrade Bruk", Tynianov Yu.N., "Lieutenant Kizhe", paronymic attraction, language play.

Kuznetsova Lidia

Candidate of philology, senior lecturer at Saint-Petersburg State University, Saint-Petersburg, Russia.

Poetics of Space in Cinema Representations of Literary Text

The article is devoted to intersemiotic translation, i.e. translation from one of the arts to another. According to Juri Lotman, translation is the universal semiotic mechanism, any interaction between the different sign systems as well as between different consciousnesses. Author of screen version enters into a dialogue with the author of the original literary work, and adaptation of itself enters into dialogue with the literary original. This is illustrated by Franz Kafka's novel *The Castle*; the article researches tools by which film directors Aleksei Balabanov and Michael Haneke represent a specificity of Kafka's novel space on screen: subjectivity, fragmentation, hierarchy. The question is how full can be a transfer of senses of the literary work and why intersemiotic translation does not mean detailed reproduction of a source text.

Keywords: space, film adaptation, intersemiotic translation, Franz Kafka, Aleksei Balabanov, Michael Haneke.

Lenska Svetlana

Doctor of philology, docent of Poltava National Pedagogical University named after V.G. Korolenko, Poltava, Ukraine.

Semantic and Structural specifics of the title complexes of Russian and Ukrainian short prose of the 1920s (the trial of comparative analysis)

The article is devoted to the specific of the title complexes of short prose 1920'th years in the aspect of compare investigation Russian and Ukrainian literature. The object of study is structure; semantic and functional peculiarities of the title complexes of the Ukrainian short prose post-revolution years, in this work the author makes the attempt to analyze and classify titles of Ukrainian short prose from the point of view of their functionality.

Based on the classification of the title complexes by E. Ponomareva, was done the classification of Ukrainian short prose, presented the group titles, marking the theme, genre, style, narrative, indicating the name, social status, profession of the heroes, which having metaphor value, including a numerical component, etc.

As the examples the titles of a series of works were given, which were placed in the journals of the 1920s. These works were stored in a special depositories and archives, as their authors were victims of Stalinist repression in the 1930s and were republished only after their rehabilitation. Thus, in a literary context returned a number of previously undiscovered works of Ukrainian literature. Special attention is given to titles humorous and satirical stories.

It was concluded that a common feature of the short story of post-revolutionary period in the Russian and Ukrainian literature became an artistic interpretation of the transformations that have taken place in public life and found a refraction in the lives of people as well as those internal transformations that have taken place at the level of the individual human mind. It noted differences in the title complexes, due to the peculiarities of the historical conditions of the development of national literatures.

Keywords: short prose, title, structure, semantic and functional peculiarities, Russian literature, Ukrainian literature.

Marshalova Irina

Candidate of philology, manager of the research sector in Historic-memorial Centre-Museum by I.A. Goncharov, Ulyanovsk, Russia.

Mythopoetics images in the cycles “Separation” by Marina Tsvetaeva and “After Separation” by Andrei Bely

The article is devoted to the identification and description of some mythological images of a cycle of poems “Separation” (*Razluka*, 1921) by Marina Tsvetaeva and “After Separation” (*Posle Razluki*, 1922) by Andrei Bely. Multilevel mythopoetics lyrical poems designated assembly reveals the specificity of the poetic voice of each author affects the logic of the “alignment” of cycles, is a powerful guide and catalyst for emotional and psychological experiences of lyrical heroes. Despite the fundamental difference in the selection of poetic material (domination of ancient motifs and images in the cycle by Tsvetaeva, the prevailing role of the lower demonology by Bely), the author's attitude and frame of mind, “Separation” and “After Separation” are unconditional points of contact: the dedication Tsvetaeva affixed Bely on the last poem and which introduces the reader to the original dialogue Poets, uniting both the lyrical motif meeting inevitability and inexorability of fate, as well as an understanding of the essence of poetry as the only bulwark of the individual against the storms of life and adversity.

Keywords: Marina Tsvetaeva, Andrei Bely, «Separation», «After separation», cycle, mythological images.

Mineeva Inna

Candidate of philology, associate professor of Petrozavodsk State University, Petrozavodsk, Russia.

The Gotland Island in Russian poetic reception at the turn of the XX-XXI centuries

Gotland Island occupies a central place in “Swedish” text of Russian literature. In this article, we will continue our consideration of the perception of the island of Gotland in the modern Russian literature. Ilya Fonyakov's creative contacts with Sweden poets and the poem *The Sunday on Gotland* are the main objects of analysis. The Fonyakov's lyrical irony in the perception of Gotland shaded unconditional acceptance this land as the world of childhood and the creative joy in poetry by V. Gandel'sman and the final disposal in creative works by T. Bek. The analysis revealed the following methods of irony and auto reflection in the Fonyakov's poem the compare Viking land with the image of the biblical Holy Samaria, the antithesis

of the two worlds – the island and the continental, stylistic changes – from the neutral to the articulated. Gotland Island has become the personification of purity, love, creative freedom. Ия Fonyakov ironically defamiliarizes Holy Samaria, his lyrical subject experiencing joy, but realizes that this joy is not forever.

Keywords: Contemporary Russian Literature, Swedish text of Russian Literature, Gotland Island, culture of transition, T. Bek, I. Fonyakov, V. Gandel'sman.

Nalegach Natalia

Doctor of philology, docent of Kemerovo State University, Kemerovo, Russia.

Heavenly images in the book of poems by I. Annensky “Quiet Songs”

The article is devoted to the systematic examination of the heavenly images in the original part of I. Annensky's book of verses “Quiet songs” (*Tikhie pesni*, 1904) that the only one was published by author's life with the purpose to reveal the peculiarities of I. Annensky's poetic world. Undertaking analysis of the verses in figurative system of which heavenly luminaries and phenomena play important sense forming role allows revealing one of the key motives – aspiration to the ideal. Rushing of the lyric “I” to the ideal in its turn determines the development of the metaplot of the whole poetic book. In its basis is found the thirst for release of consciousness from the fetters of the illusory-mirage perception of the world for the sake of the touch to the authentic reality that thanks to the specificity of the development of the system of the heavenly images is thought problematic not so much in its attainability but in its phenomenology. Nevertheless, especially in the development of the figurativeness of the star-stars in I. Annensky's poetic world the doubt doesn't turn to the negation but only intensifies the tenseness of the search of the possibility of the mankind's reflection to burst through the “shrouds of doll Isis” to Truth.

Keywords: I. Annensky, star, moon, sun, clouds, heavenly images.

Nechaeva Ekaterina

Graduate student of the chair of Russian and Foreign Literature and Public Relations of Samara State Aerospace University named after S.P. Korolev, Samara, Russia.

The aesthetic communicaton in the crisis of conventional communicaton in the last third of the XX century in the art of Moskow conceptualism.

The article is dedicated to the topical issue of the aesthetic communication in a situation of postmodernism. The author shows that the traditional categories of theory of communication are not adequate to the specificity of interaction between the author and the recipient of the last third of the XX century. The art of this period is considered as the second wave of development of the problem of the authentic discourse, which is interpreted as an attempt at finding a discourse that would be different from discursivity.

Interpretation of authors' decisions of the problem of constructing an authentic discourse is solved by the introduction of the category of the multitext. Communication is considered as the creation of complex structured model of "me" and the reactions of the field on the text in which any possible interpretation to predict and pre-modeled by the text itself.

The content of the communication in aesthetic practice of I. Kabakov is considered not as an encryption-decryption of messages or communication, understood as a "dialogue", and co-creation, as well as the alignment of quasi- persons suitable for communication.

Dialectics of "me" and "other" is the object of analysis in this article.

Keywords: communication, authentic discourse, I. Kabakov, D. Prigov, reaction, multitext.

Oliander Luiza

Doctor of philology, professor, head of Chair of Lesya Ukrainka East-European National University, Lutsk, Ukraine.

Musical Structure of Prosaic Text (on a material of V. Astafyev's novel "Shepherd and Shepherdess")

Melodics and rhythms of V. Astafyev's novel "Shepherd and Shepherdess" (*Pastukh i pastushka*) with key fragments from the novel by Lev Tolstoy "Resurrection" (*Voskresenie*) compared. Article focused on rollcalls of such core motives as invincible love and the process of life renewal, as well as the triumph of spiritual man over his unhuman doppelgänger. Approaches to the analysis of the melodic basics of V. Astafyev's novel "Shepherd and Shepherdess" and individual paintings of spring in Tolstoy's novel "Resurrection" based on the methodological principles of S. Burago. Rhythmic and melodic level of Astafyev's novel is presented as an essential element of its structure. It is proved that it's both form and semantic generatrix features are extremely important for the disclosure of the writer's intent, product integrity. The specificity of the ring framing of composition reveals. The sound organization of the text as a way of conflict realization already at framing level analyzed. It is proved that the title of the novel "Shepherd and Shepherdess" with its genre specification (modern pastoral) brings a pre-

monition of disaster into recipient waiting. The introduction of a fragment from the opera “The Queen of Spades” (*Pikovaya dama*) was a unique form of recognition of the sincerity, understanding and purity of love. It was found that the harmony between the pastoral tonalities in V. Astafyev’s novel “Shepherd and Shepherdess” and the opera by P. Tchaikovsky “The Queen of Spades” are likened to a harmonic consonance, which characterizes the internal structural relations in the work of composer. Humanistic pathos of V. Astafyev matched with the pathos of Tolstoy, inspires faith in the victory of good over evil, life over death: in transtextual level of Astafyev’s novel sounds triumphantly: “Trampling down death by death”.
Keywords: alliteration, association, circle composition, metamorphosis, motive, narrative, rhythmic and melodic level, recipient, communications.

Parkhaeva Anna

Graduate student of the chair of Philology of South Ural State University, Chelyabinsk, Russia.

The genre model of K. Fedin’s microcycle “Skazochki”

The article is considered the main particulars of genre model of two-component prose microcycle “Small fairy tales” (*Skazochki*) by K. Fedin in the context of structural and semantic point of view. In article was formed idea about cultural and historical particulars in early 20th century, which one of the main moment for comprehension of individual author’s intent. The author draws conclusions about new semantic of archaic model of the genre within this literary work based on the prosaic microcycle created in the 1920s in Russia. On the stuff of novel by K. Fedin we are studied artistic potential of microcycle and his connection with postrevolutionary age. In particular author brings judgment about impact at conception of the whole-national happiness on ideological metatexts framework in 1920s. In this article, the author submits analysis of microcycle’s methods of inner space mutual relations. The present article dwells upon an individual author’s methods, which helped Fedin to break reality and time borders in genre model according to fairy tale’s memory of genre and remove private discussion in universal plane.

Keywords: microcycle, two-component unity, genre model, structural and semantic relations, fairy tale.

Podlubnova Yulia

Candidate of philology, researcher of Literature History Sector, Institute of History and Archaeology, Ural Branch of RAS.

“If it doesn’t like me I cancel it”: defamiliarization as the artistic technique of D.A. Prigov

The article reviews the application of defamiliarization as the artistic technique, which placed traditionally in the context of modernism and the avant-garde in the post-modernism and experience of constructivism. Defamiliarization in postmodernism loses its phenomenological focus and becomes one of the most important tools of deconstruction emphasizing its functionality of a shift and fracture. Defamiliarization and deconstruction are related to the ability of artistic consciousness keep distance not only from itself and to the object of speech but also the speech itself and producing discourses. Russian conceptualist D.A. Prigov uses defamiliarization techniques very widely from graphics and sound design of texts to the text-forming structure. We see changing author’s masks, using extremely rational prior notice, prefaced artistic texts, avoiding any discursive conventionality. Defamiliarization and permanent distancing from any stereotypes allow realizing relativistic model of the world as a text and practice of that freedom, which is a precondition of any creative process.

Keywords: defamiliarization, deconstruction, automation, postmodernism, conceptualism, D.A. Prigov.

Polezhaeva Tatiana

Candidate of philology, docent of Lesya Ukrainka East-European National University, Lutsk, Ukraine.

The plot in the lyrics: holistic-system approach

The article investigates the plot as a concept in the theory of literature. The subject of investigation is the problem of presence of a plot in the lyrical poems. The main approaches to the study of the plot in the lyrics since the time of Aristotle to the present day. Featured are detailed poetic concepts of 20-21st centuries. An example at work of A.N. Veselovsky, A.I. Bielecki, F.V. Gladkov, M. Gin, M.S. Kagan, M. Gorky, L.I. Timofeev, G.N. Pospelov, V. Lesin, A. Pulynec, G.L. Abramovich, A.I. Revyakin, V.L. Udalov et al. The narrow and imperfect definition of “subject” category determined, that ignored the universal principles and laws of literary research objects (M. Gorky, L.I. Timofeev, G.N. Pospelov et al.). It is stated that such a condition in the study of the lyrical plot a negative impact on the understanding of “the structure of the lyrical works”, its components, in particular the

place, role, both typology and fabula of plot in the lyrics. It was determined that in the modern theory of literature at the same time, there are conflicting views: “plotless lyrics”, “lyrics partly the scene”, “the lyrics with plot, but sometimes without fabula” and “the lyrics are always the storyline and fabula”. Two historical level of development of the theory of literature presents: partially systemic and holistic-systemic. Based on a holistic-system level presented an objective way out of the contradictions – the definition of the only possible solution to the problem of having the story in the lyrics. Four levels of the methodology of science present: an eclectic, classification, partially systemic, holistic-systemic. Identify internal inextricable relationship categories of “imagery – conflict – the story – a genre”. The attention to insolvent hypothesis “theory of conflict-free”, “plotless works”, “atrophy of genres”, “death of the genre”, etc. in mean of holistic systems approach. Plot category is represented by the structure and development: large-full and a large-part, small-full and small-part time. Variety of small lyrical genre represented on the example of a poems by E. Asadov “Love, Betrayal and the Sorcerer”, by Alexander Blok, “Night, street, lamp, drug-store...”, and by Anna Akhmatova “Guest”.

Keywords: lyrical theme, plotless lyrics, holistic-systemic method, the inner form of the product, E. Asadov, Alexander Blok, Anna Akhmatova.

Rakovskaya Nina

Candidate of philology, docent, head of Chair of Odessa National Mechnickov University. Odessa, Ukraine.

The Russian classics in the paragoxical critical reflection of K. Leontiev

In a modern humanitarian discourse, interpretations and reception of the critical text are updated. In this aspect works of scientists V. Krylova, R. Gromyak, M. Lanovik, N. Astrakhan, etc. are interesting.

In this article K. Leontyev's judgments about Russian literature of the 19th century are given. In the center of judgments, there are philosophical, esthetic and psycho mental aspects connecting in a whole are accented. Literary articles of critic are built on oppositions: harmony – disharmony, fine – ugly, didactic – esthetic. In this regard, A. Pushkin's reception representing the ideal essence granted by God and creative intuition for K. Leontyev is learning. K. Leontyev's polemic with F. Dostoyevsky in which the question is about A. Pushkin's role in Christian culture is considered. Ideas of critic about modern to him realistic literature representing from his point of view no beautiful but, “ordinary of the trite world” are updated. Such paradoxical point of view is caused by the concept of an estheticism of the critic, his rejection of the egalitarian world. In the article is noted that the subject of

art and philosophical searches of K. Leontyev is the poetic “scenic beauty of terrestrial life” which is grasping the ratio of the internal law of life with empirical. Creative process in K. Leontyev's concept is an aspiration to the embodiment in the art world of the writer only the esthetic idea about beauty. Possessing a poetic vision, K. Leontyev draws special attention to text's poetics, namely: the points of view in the text, a role of the author, function of the story-teller and text symbolic. The critic learns how and what way the esthetic effect of the text is realized in the communicative sphere: the text – the author – the reader.

It is obvious that K. Leontyev's monitoring give the chance to call him the forerunner of the Russian modernism.

Keywords: aestheticism, literary criticism, critical reflection, author, paradoxicality, harmony.

Savkina Irina

Ph. D., Lecturer of University of Tampere, Tampere, Finland.

The Queen of Spades: femininity and old age in modern Russian women's literature

This article is focuses on how old age and femininity in their interaction are portrayed in two modern texts of women writers: “The Queen of Spades” (*Pikovaya Dama*) by Ljudmila Ulitskaia and “Basileus” (*Basilevs*) by Olga Slavnikova. The author analyses the image of a mysterious and imperious old woman with the help of categories elaborated within the feminist criticism. The discussion is devoted to an old woman's role in Russian culture, in particular the function of the archetype of the “Queen of Spades”, which is found in both of the studied texts. The appearance of these texts “Queen of Spades” creates a field of intertextual connections and strains, which highlights the new points (zones) of problematization. Emphasis of these “localized” archetypes of femininity would be as useful as the development of the universal archetypes of Western culture (Cassandra, Penelope, etc.).

Keywords: old woman in the literature, modern Russian women's literature, feminist criticism, the archetype of “The Queen of Spades”.

Shestakova Margarita

Graduate student of the chair of Russian and Foreign Literature and Public Relations of Samara State Aerospace University named after S.P. Korolev, Samara, Russia.

Expressionistic origin of O.E. Mandelstam and N.S. Gumilyov lyrics

The phenomenon of expressionism in Russian literature is not completely understood until now. The problem of determination of poets and writers names, whose work presented expressionism poetics, is facing for researchers. Typical both methods and images of the expressionism were used also by the authors who did not have a direct relationship to the literary groups of Russian Expressionists. The article analyzes the poetic expressionistic techniques in lyric of Mandelstam and Gumilev acmeist's poets. We consider an appeal of the poets to expressionistic images of screaming, horror, pain, physiology of the human body, illness, death. A parallel with the development of Expressionism in Germany considered. It noted the uniqueness of the individual refractive techniques and expressionist images in the works of the key poets of the early twentieth century. The conclusion to strengthen of images expressiveness as a general trend in the lyrics of the first decades of the twentieth century done.

Keywords: Russian poetic expressionism, physiological images, image of crying, O.E. Mandelstam lyrics, N.S. Gumilev lyrics.

Skripova Olga

Candidate of philology, docent of Ural State Pedagogical University, Ekaterinburg, Russia.

Transformation of the ballad plot in M. Tsvetaeva's poem "On the Red Horse"

The article considers Tsvetaeva's lyrical poem "On the Red Horse" (*Na krasnom kone*, 1921) dating from the transitional, critical period of her creative work. The revival of the ballad tradition at the levels of plot, composition, characters, and motifs is traced, and the allusions to the known Russian and European ballads are emphasized. The role of the ballad semantics, the reasons for actualization of the ballad genre memory in Tsvetaeva's creative work, and the influence of the romantic tradition are investigated. The sense of keeping away from everyday life, the emotional strain, and the miraculous involvement in the higher world, which are characteristic of ballads, are close to Tsvetaeva's general disposition. However, in Tsvetaeva's work, there is no distance between the world of ballad and the author creating this world, so that the protagonist is both a narrator and a participant of events. The article analyses the plot of the poem, the stages of which refer to the turning points in the fate of the protagonist marking the moments of her dramatic ordeals and maturation. The special emphasis is put on the analysis of the character of Genius (Rider, Leader) belonging to a different world and his fatal intrusion into the protagonist's life. It is shown how the extreme, dramatically strained situation in the lyrical poem becomes a projec-

tion of the protagonist's inner world. It is concluded that the ballad plot originates from the lyrical plot, the one concerning the poetic self-determination and self-knowledge (reflection) of the protagonist being on the verge of two worlds.

Keywords: ballad, ballad plot, lyrical poem, M. Tsvetaeva, protagonist, allegory.

Stepanova Anna

Doctor of philology, Professor of Alfred Nobel University, Dnepropetrovsk, Ukraine.

Apollonian / Dionysian as Faustian antinomy in Ye. Zamyatin's novel "We"

The specific character of Faustian subject matters judgement in Ye. Zamyatin's novel "We" (*Мы*, 1920) is investigated in the article. The conflict of Apollonian and Dionysian is considered as Faustian subject matters realizations modus. Features of its progress at three levels – psychological, spatial and philosophical – are analyzed. At a psychological level the problem of Faustian consciousness's self-identification, which is embodied in novel protagonists images D-503 and I-330 is opened. In a spiritual condition of characters bifurcation in attempts to identify with supporters of the Uniform State (Apollonian), and with representatives of the "wild" world (Dionysian) is emphasized. It is ascertained, that nagging doubts of D-503 gave him features of "Russian Faust". The dualism of an image of I-330 is accented. It inherits at the same time features of Faust and Mephistopheles images. At a spatial level of Apollonian / Dionysian conflict impact and an antagonism of two worlds – the Uniform State and the World behind a green wall as eternal opposition of a civilization and nature is considered. This conflict represents in a final essence, the conflict of human and Faustian. Zamyatin's idea on limitation, inadequacy of both beginnings existing separate from each other, and at the same time about them unjoining in art space of the novel is exudes in judgement of the Apollonian / Dionysian conflict: revolution suffers defeat. The philosophical level of Apollonian / Dionysian conflict realization is comprehended by Zamyatin from the theory of entropy position. In Zamyatin's philosophy entropy becomes a synonym of quiescence, stagnation and as consequence, degradations and death, rescue from which can be only eternal activity of energy. In this connection Apollonian / Dionysian collision in the novel "We" is projected on opposition of entropic and energetic origins. The idea of eternal, infinite revolution as the energy, which is blowing up entropy, deducing the Universe from a condition of long rest, comprehended in the novel. The

interoperability of psychological, spatial and philosophical levels allows realizing in the novel a complex of ideas – infinite revolution, the protest against authoritarianism and enthrallment of the person by a civilization, impossibility of a human nature alteration.

Keywords: Faustian subject matters, Faustian culture, idea of the world transformation, anti-utopia.

Sylantyeva Valentina

Doctor of philology, professor, head of Chair of Odessa National Mechnickov University. Odessa, Ukraine.

Tradition in the long view of transitive time

The article raises the question of the specific peculiarities of tradition inheritance in periods of «the turn of the ages» and the transition from one form of artistic world reflection to another. The problems of artistic consciousness transition occur periodically; in modern literature, it is represented by post-modernism. The terminology and conceptual series proposed by synergetics are often used for description of these periods. Such definitions as «non-equilibrium», «dissipation», «entropy» are used. In a situation of Chaos and turbulence exultancy the assimilation of tradition is corrected, a new look at achievements is formed. The paper proposes a new scheme for the analysis of the works created in the transitional era. The starting point of the study was Chekhov's work as a writer who joined together the XIX-th and the XX-th centuries. His attitude to the problem of assimilation and rethinking the past is shown. Chekhov's letters are used alongside with his polemic against Tolstoy about the novel «Resurrection» (*Voskresenie*). Maintenance is provided by Lotman's works about the «bang» theory; R. Arnheim's and M. Wertheimer's Gestalt theory; Vl. Solovyov's work on problems of «unity». Works of H. Haken, I. Prigogine as well as their followers, represent synergetic paradigm. Andrey Bely and D. Merezhkovsky treated issues of artistic reorientation in the art of the edge of XIX-XX centuries and Chekhov's place in the literature of his time.

The main conclusions of the article can be narrowed down to the following declarations. Tradition at the moments of «breaking time» is treated mostly as an object of ridicule and denial. Preferable is refusal it but not correct according to the time. In addition, tradition is seen as an object to active experiments. There is also the factor of «progressive randomness». When this happens, new longevous genres are created. This is what happened to Chekhov: he created the prose and drama, which surprised and provoked anger of his contemporaries, but these ones have survived and continue to live in the XXI-st century.

Keywords: transitional time, chaos, nonequilibrium, dissipation, entropy fluctuation, tradition.

Verina Ulyana

Candidate of philology, docent of Belarusian State University, Minsk, Belarus.

“Feeling of the plot” and composition of the poems by S. L'vovskij

Concept “feeling of the plot” for lyric poem by T.I. Silman introduced. In the article this concept is applied for the analysis of poems by S. L'vovskij that include elements of lyrics, epic and drama. Lyrics genres properties are identified from the complex of composition tools such as repetitions, multiple returns to the theme, titles and epigraphs, openings and endings. Aspects such as subject structure, line length, and rhythm as well as verse graphics are taken into consideration also. S. L'vovskij uses short lines in the poems with a predominance of the plot, narrative to create artistic calibrated balance between lyrical and epic. Over-long lines very close to prose graphically but compositionally they are based on the accentuation elements of lyrics. The plot cannot be expressed but only mean in the entire structure of the text, and this text, in turn, often has a complex three genres nature.

Keywords: plot, composition, elements of lyrics, epic and drama, subject structure, repetition, title, epigraph, narrative, short line, over-long line, Stanislav L'vovskij.

Zhitko Roman

Graduate student of the Department of Russian and foreign literature, Yanka Kupala State University of Grodno, Belarus.

Artistic embodiment and connotation of the category of emptiness in the novel by V. Pelevin «t»

The article is aimed to research and interpret the essence of the category of the emptiness in the novel «t» by V. Pelevin in the aspect of artistic embodiment and connotation. The specificity of the relationship between the emptiness and the postmodern chaosmos category described. The problem of the interaction between the reality and the illusion characterized. The specifics of the influence of the Gnostic ideas (in particular, about the role of the demiurge in the destiny and evolution of the material world) on the modeling of artistic world and the value space of the literary text analyzed. Established the semantic and value relationship of nothingness/emptiness with the specificity of so-called cyclical myths which actualize the motive of death and resurrection of the world or a deity. Revealed a general conno-

tation of nothingness/emptiness in this literary text associated with the definite value dualism: on the one hand, the emptiness is characterized as a «projection» of the illusory unreality, on the other – as a metaphor of space for creative activity. In addition, the article researches and characterizes the set of images, which are invariants of the category of emptiness in this literary text (such as desert, wasteland, Optina Pustyn etc.).

Keywords: Victor Pelevin, emptiness, postmodernism, chaosmos, nothingness.

Zvereva Tatyana

Doctor of Philology, the professor of Udmurt State University, Izhevsk, Russia.

“The cloudy regiment” of Eduard Verkin: between the photo and the picture

In given article the problem of reconstruction of a heroic myth in the modern children's literature is solved. The author of article considers Eduard Verkin's story “The Cloudy regiment” (*Oblachnyi polk*, 2012). Distancing reception is main principle of this story text. This reception gives a new view on the Great Patriotic War. The problem of the writer is overcoming of habitual representations about war. In article the question on history presentation principles is solved also. Eduard Verkin exposes history; he bares communication of history and the literature. In “The Cloudy regiment”, the history does not leave traces for the future; the history cannot be embodied for the subsequent generations. The through motive of the text is motive of the lighted film. The camera cannot embody occurring events; the past is invisible to the future. Finally, the internal conflict of the text is the history and art conflict. Verkin convincingly shows that event finds over sense thanks to art. Art turns history into a myth.

Keywords: The children's literature, history, myth, narrative structure, motive.