

SUMMARY

THE SEMANTICS OF GENRE AND GENRE PROCESSES IN RUSSIAN LITERATURE

Zvereva Tatyana. "If the wheel of times has made a cycle": G. R. Derzhavin and A. S. Pushkin in Michael Kukin's creative consciousness.

In this article, the problem of genre transformations in Michael Kukin's poem of "Memory of one company" is solved. The author's perception of the world depends on previous poetic tradition (creativity of Goratsij, G. R. Derzhavin's ode "To Eugene. Life at Zvanka", A. S. Pushkin's poem "Autumn"). Previous texts generate difficult optics of the text. The image of an inconsistent reality arises in a poem. The genre category is staticized in the message "Memory of one company". Genres of an ode, an elegy, an idyll and an epitaph co-operate in the text. The modern reality falls outside the limits genre models. In article, the problem of art time is considered also. The problem of art time is connected with Derzhavin's ode "To Eugene. Life at Zvanka". Pushkin's message "Autumn" generates a problem of poetic creativity in the text.

Michael Kukin belongs "Konkovo's school". Poets "Konkovo's schools" have revived a genre of the friendly message in the modern literature. Intimate intonation declares values of private life, revives a literary situation of the beginning of XIX century Michael Kukin's Message goes back to poetics "Konkovo's schools". The poetics "Konkovo's schools" is dialogical poetics. The poem of "Memory of one company" needs to be correlated with Konstantin Gadaev's message "Misha Kukin".

Keywords: Genre, message, idyll, epitaph, ode, elegy, "Konkovo's schools".

Lozhkova Anastasia. "Boulevard" by Lervontov and a Poetics of Russian "boulevard" satire.

In the article, the author attempts to analyze of youthful poem of M. Y. Lermontov "Boulevard" in the context of the poetic tradition of the "boulevard" satire, which has set in Russian literature in the second half of the XVIII- early XIX century. The basic genre and stylistic particulars of "boulevard" poetry were characterized as a special modifications of the genre of poetic satire, localized in the area, bordered between literature and life (in principle insignificant objects of satirical remarks, merge a lyrical subject with him, deliberate poetics of "bad" poetry as a literary dilettantism of its "creator"). The author of the article reveals the creative character of the development of genre's canon by budding poet. The lyrical hero of "Boulevard" is the subject of satirical remarks and its object at the same time, that creates any prerequisites for the emergence of poetic reflection, is further developed in his mature works. Having considered the youthful satire of Lermontov in the context of later works ("Sosedka", "Ne ver' sebe" "Kak chasto pyostroyu tolpoi

okruzhen' ...), the author reveals her role in the process of formation Lermontov's poetic consciousness and self-consciousness, eventually embodied in the image of reflective lyric hero, in the dialectic of his inner (personal) life.

Keywords: poetical satire, boulevard literature, lyrics literature, lyrics hero, poetic genres, analyzes of lyrics, genres particulars, M. Y. Lermontov, "Boulevard".

Markova Tatyana. Transformation of the elegiac genre in Russian Poetry of the first third of the 19th century.

Watching the development of Russian elegies, we can see the extraordinary capacity of this genre, able to bring a variety of topics, using different stylistic and figurative means. In the first third of the 19th century elegy played an important, we can say paramount. Romanticism, put forward the principle of individuality, an absolute of copyright, the subjective beginning, and elegy provided the best opportunity for the expression of thoughts and feelings of man of modern times. And the emergence of this genre in our poetry, and the path of its evolution defined the general laws of the historical-literary process.

Keywords: Russian poetry, elegiac genre transformation, love, political, philosophical elegy.

Lozhkova Tatyana. "Iambs" by Wilhelm Küchelbecker as a lyrical Cycle

The article analyzes the lyrical creativity by Wilhelm Küchelbecker during the stay in Ural. Number of lyrical works written by the exiled Decembrist in this period is small, but among them there is a group of poems, which are characterized by the unity of the lyric situation (the poet in the face of death), and the poetic form: all these works were written in an iambus genre, which is actively represented in the global poetic tradition and demanded by Kuchelbecker as a poetic form that most fully expresses his inner state in the last years of his life. The author shows, on the one hand, a clear influence on the poetic cycle André Chénier's "Iambs", and on the other hand, reveals the originality of poetic thought of the Russian poet, which allows to consider poems by Küchelbecker as an inherently and consciously created lyrical cycle. The cyclization is interpreted as a specific manifestation of the typical for late Küchelbecker's works attraction to large forms (a tragedy, a mystery in the dramaturgy, a novel, a poem). At the same time, "Iambs" convincingly demonstrate Küchelbecker's loyalty to Civil romantic poetry, stylistic and genre settings of "literary decembrism."

Keywords: Küchelbecker, iambus, lyrical cycle, lyrical genre

TEXT - DISCOURSE -THE POETICS OF NARRATION

Tereshkina Daria. «The War songs of the Greeks»: revealed copy of the poem

The article examines and published a recently found copy of the known freedom-loving text in Russian poetry of the first quarter of the XIX century – «The war

song of the Greeks», attributed to F. N. Glinka. Textual features of the copy, no attributivruemy characteristics, the characteristics of the manuscript, containing a copy, allow to clarify some aspects of the literary history of the work. «Novgorod copy» of the text is in manuscript, which, in contrast to St. Petersburg convolute-collection of various documents, is a «memorable book» belonging to one hand. There are about 16 discrepancies in revealed copy compared with the published copy from the collection of the Pushkin House; some of them has a character important in the literary history of the text, making a semantic shade in the work as a whole. Such discrepancies include, in particular, the leitmotif of the «Song» in Novgorod copy has three versions against one version in St. Petersburg copy. The analysis of Novgorod copy allows to make more accurate conclusions about the dating of the text (1821 would be most justified), even more presumably to attribution «The war song of the Greeks» to Fyodor Glinka and the availability of versions, which differences speak about the widespread written tradition of the freedom-loving text in Russian poetry of the first quarter of the XIX century.

Keywords. «The War songs of the Greeks», freedom-loving poetry, a copy, attribution, textology, literary history, the time of creation of the text.

Abramovskih Elena. «In the blue ether field ...» A. S. Pushkin: provocative power of the “creativity” of the unfinished text.

In the article, the author considers the “reativity” of the unfinished passage of Alexander Pushkin “The blue ether field”, paradoxical unity of infinity and limit “creativity” of the unfinished text passage creative reception, artistic dominant of each recipient, the space “expectations horizon works” border and “standby horizon of the reader”.

Under the “creativity” of the unfinished text, the author refers to a kind of system of “signs”, forming reader strategy, a kind of “gap” of the text, provoking the reader to co-creation. Such indicators may be include a dominant genre, compositional form, story and event imagery system, poetic language, and others.

Provoking power of “creativity” of the unfinished text identified the following types of creative reception: formal (quantitative) reconstruction, antithetical author's intention (Slavinskiy M., V. Itin); neutral reconstruction implementing certain strategies of creativity, do not contradict the logic of the author's intention (Mike A., S. Golovachevsky, Khodasevich, D. Ivanov); reception, authentic authorial intention or maximum approximation to it (L. Tokmok, G. Shengeli).

Keywords: unfinished text, “creativity”, the creative reception, “gaps”.

Kubasov Alexandr. A travesty of classical literature examples in A.P. Chekhov's short stories.

Chekhov is a writer and stylizer. He is transforming of elements of other plots, literary images travestically, thus revealing a new aspects of his characters. Chekhov's works are dialogic and intertextuality. In his works, Chekhov borrowed some personality traits and creativity of V. M. Garshin. In addition to the famous story called "Fit", this tendency can also be traced in "The Story without ending". Not only do they have poetic allusions to Garshin, but also the image of travestied Hamlet,

who is related to both Vasilievs in the stories. Chekhov literally gives meaning to the type of a Russian Hamlet in "Story without ending" and "Fit". A travesty helps to better reveal of a literary and worldly Russian offspring's of Hamlet, to classify them not only to the classical, but also to the carnivalized literature. "Poor Liza" of N. M. Karamzin was object for travesty too. It is considered on the example of the short stories "A Transgression", "A Boring Story", «A Doctor's Visit».

Keywords: A. P. Chekhov, "A Transgression", "A Boring Story", «A Doctor's Visit», "The Story without ending", "Fit"travesty, V. M Garshin, N. M. Karamsin, "Poor Liza", Hamlet.

Zejmo Bozena. Alexei Petrovich as a prisoner of borders ("Night" by Vsevolod Garshin)/

The title motif of closing the hero of Garshin's story will be understood as the inability to go beyond the boundaries of two types: physical and psychological. This kind of experience is reflected by means of a certain method of modeling art space (the hero in a closed room) and time (the hero closed in the past tense). The spatio-temporal relations function as a language to express the psychological constructs.

Keywords: Garshin, space, time, isolation, memory

RUSSIAN CLASSICS IN CULTURAL SPACE OF DIFFERENT EPOCHS

Prikazhnikova Yelena. N. A. Durova's creation in Russian literary space of the XIX century.

The article examines the career of the famous "cavalryman-maiden" of the era of Napoleonic Wars N. A. Durova; the 150th anniversary from the date of her death will be celebrated in 2016. The author tends to complex research of the writer's career going on only for 5 years, during which she was able to create 13 works of art that represent all the variety of prosaic genre forms of the I half of the XIX century: from the mythological "Gudishki" novel to the secular story "Corner", the historical story "Nurmeka", the fantastic story "Yarchuk –dog ghost visionary". The article discusses the main problems of Durova's creation including various aspects urgent for the Russian literary process 30-40th. Of the XIX century. First, it is the gender aspect attraction the greatest interest to Durova's creation in Western Europe and the United States. Secondly, reflection in works of the writer the literary canon of Western European Gothic novel. Thirdly, the mythological projection of Durova's literary heritage in creation of which the writer is actively used the mythology of the peoples with whom she had occasion to meet in 10 years of military service and life in Sarapul: Mari, Lithuanians, Poles, Bohemians. Finally, the most important problem of Durova's creation is the problem of national relations. Investigating this problem, the writer demonstrated the humanity of her views in relation to traditionally marginal nationalities in Russia and Europe in the XIX century: Roma, Jews. In

solution of ethnic questions Durova largely anticipated the theory ethnosimvolizm of British historian E. Smith suggesting to see transhistorical ideal type in the nation.

Keywords: N. A. Durova, Russian literary space of the XIX century, romantic simulation of reality, gender aspect of Durova's creation, transformation of Western European "Gothic canon", national world making and transhistorical ideal type

Kanarskaya Ekaterina. N. Kolyada's creative interpretation of N. Gogol's double-world conception (by the example of the play "Korobochka").

The article analyzes the essence and the figurative means of N. Gogol's double-world conception in their organic communication with the formal and substantial features peculiar to the invariant aesthetic-ideological model of N. Kolyada's plays. The author concludes, that both writers divide existential space of their works into real and unreal worlds, and unreal source invades conventional reality, destroying it, putting into disorder, chaos all its fields, first of all, spiritual one. At the same time, in Kolyada's plays (in particular, in the play "Korobochka") this invasion is represented more evidently than in Gogol's works, which generates the effect of the predicted by the classic "evil without mask", undisguised demonic impact on the real world. Such impact results in the spiritual deadness of the characters and in the loss by most of them of the possibility of moral revival, which had been provided by Gogol. In the analyzed play, only the central character – Korobochka – keeps the sufficient potential for the liberation from the universal platitude, which realizes throughout all work. Gradually separating from surrounding reality, Korobochka begins to see clearly only in the denouement, on the border between two worlds, which provokes the materialization of the "dead souls" in the form of true corpses. However, Korobochka immediately destroys the terrible phantom, having realized accessibility for her of a forgotten high feeling of love, which, therefore, is considered as the unique means for regulating the "ontological chaos" in the play.

Keywords: Kolyada, Gogol, "Korobochka", double world, art reception, poetics of chaos.

Kulagin Anatoly. Fet's epigraphs in the lyrics of Alexander Kushner.

The article deals with four poems of Alexander Kushner, prenex epigraphs from the works of A. A. Fet and belonging to different periods of the modern poet: "Rick" (1966), "This is... as it is... well... a firefly!.." (1986), "There is something more important in life than the mind..." (1998), "Yesterday I was walking down the hall lit..." (2015). Entering into a creative dialogue with the classic, it is backed by knowledge of literary works about him (in particular, the works of Boris Buchstab, which Kushner said one of his teachers), the poet revives through epigraphs key motives creativity Fet: cosmism sense of the universe, universe and "small" human being, capable of conquering power "impact without the word" feelings, love transcending time. These motifs are organically included in the current Kushner spiritual experience which, in turn, largely fed by the experience classics. In total, Kushner wrote more than thirty poems, containing various motives of creative and biography of Fet. At the core of the article - not only the analysis of the poems, but also of sources the information obtained by the author from the Kushner.

Keywords: Kushner, Fet, epigraph, tradition, motive

Makarova Ludmila. “Laziness” of Oblomov and Belaqua: to the question about “influence” of I. A. Goncharova on S. Beckett.

In the article are compared the images of Oblomov and Belaqua, heroes of novel's by Goncharov (“Oblomov”) and Beckett’s (“More Pricks than Kicks”). In the characters of personages is elicited common attribute – laziness, interpreting by authors differently. It is considered “backstories” of Oblomov and Belaqua, finding special meaning in the reading of the destiny of each of heroes. In the realistic Oblomov’s character “laziness” is the bent to a contemplation, the attraction to life in “world of fantasy, of dream”, that is notion about ideal being without any fuss and worldly fuss. Archetypal “laziness” is hiding the inner contradiction: the hero is characterized by the aloofness and the life of emotions, thoughts, the stillness and passion to the movement, that experienced by the hero no so much in connection with world, many in the distance from world.

Keywords: Russian Literature, Irish Literature, literary heroes, laziness, archetypes, comparative analysis.

Sukhikh Olga. F. M. Dostoevskiy's Traditions in M. Osorgin's “The Witness of History” and “The Book of Ends”.

The article analyses philosophical and ethical themes of M. Osorgin's novels “The Witness of History” and “The Book of Ends” through a prism of F. M. Dostoevskiy's tradition. The analysis aims to reveal the same fundamental themes and motives in M. Osorgin's creative works as the ones that were outlined in “Crime and Punishment” as well as “Karamazov Brothers” (in particular “The Legend of the Great Inquisitors”). The author of the article demonstrates that M. Osorgin follows in F. M. Dostoevskiy's footsteps and depicts through the actions of his characters the principal of utilitarian ethics, which brings out a fundamental contradiction between a humane goal and anti-humane means of achieving such a goal. The article also analyses Nietzschean beliefs of the main heroine and points out the significant role of rationalism in the development of the characters’ actions. The article examines the author's position with respect to the views of Dostoevskiy's and Osorgin's characters. We conclude that M. Osorgin in his ethical conclusions drawn from history's tragic pages follows Dostoevsky: both see “a crime of ideas” as a transgression against the moral law, but at the same time, draw attention to the noble motivations that lead the heroes to cross the ethical line, as well as to their high moral qualities. Ultimately, the authorial evaluation of such characters both in Dostoevsky and Osorgin is ambivalent.

Keywords: utilitarian ethics, political terrorism, “blood by conscience”, Great Inquisitor, a conflict between an idea and human nature.

Turysheva Olga. Dostoevsky's confessional story in cinematic refraction (on the material of the film L. von Trier “Nymphomaniac”).

In article the nature of art refraction of motives of Dostoyevsky in the last film of Lars von Trier "Nymphomaniac" is investigated. The hypothesis of conscious ori-

entation of the Danish director to confessional fragments of the story "Notes from an Underground" and the novel "Brothers Karamazov" is made. The conclusion is drawn on radical transformation of moral pathos of situations of Dostoyevsky in von Trier's cinema. This transformation is explained with world outlook crisis of the Danish artist. Von Trier's disappointment in Christianity is considered as the reason of critical use of case motives. Among them not only fragments from Dostoyevsky, but also an evangelical situation, "Christ and the sinner" are selected. In article it is shown that von Trier addresses it through mediation of the story "Notes from an Underground" in which this situation has also found the updating – in the image of relationship of the underground person and Lisa.

Keywords: confessional plot, confessional situation, Dostoyevsky, Lars von Trier, art transformation, case motive, world outlook crisis.

PROJECTS & REVIEWS

Klevogina Elena, Marshalova Irina. Simbirsk realities in the novel "Oblomov" I. A. Goncharov (Simbirsk, the village of Arkhangelskoye and homeschool of F. S. Troitsky as prototypes of Oblomovka.

The article discusses the possible association of the realities of «Oblomov» with some Simbirsk motifs and prototypes novel; experiences of childhood and mature years I. A. Goncharov from visiting the house, where the writer was born; the observations of bright will «oblomovshchina» in the phenomena of public and private life of Simbirsk, described in the essay "The homeland" and in letters to relatives and friends.

Keywords: I. A. Goncharov, Oblomovka, Simbirsk, the village of Arkhangelskoye, homeschool of F. S. Troitsky.

Moreva Olga. The creation of reader by N. M. Karamzin

In his study "Sotvorenie Karamzina", Y. M. Lotman claimed rightly, that Karamzin created a Russian reader by his literary, journalistic and publishing working. The article examines how this process took place in the Urals. The sources were the Karamzin's (works) studies, published at the end of the 18th – early 20th century, preserved the owner's signs, reader litters and record keeping documentation of Ural libraries (also catalogs and reports) too. According to the sign of the owner (stamps, bookplates and superexlibris, owner records) among his individual readers were the clergy, the owners of factories and gold mines, mining engineers and artisans, teachers of educational institutions and representatives of the Ural officials. In the Ural library, the collections the books of Karamsin, the writer, poet, essayist and historian, fully retained numerous traces of reading, which allow us to study the reader's emotional reactions and preferences in the XXI century.

Keywords: N.M Karamzin, Ural readers, Russian Literature, history of reading, emotional culture, Reader's activity.

Kubasov Alexandr. Scientific conferences on the works of Russian writers at

the Institute of Russian and Foreign Languages named after V. Brusov in Yerevan.

The article deals with scientific conferences held at the Institute of Russian and Foreign Languages named after V. Brusov in Yerevan. There is a long-held tradition of holding conferences on literary studies at this Institute. They can be divided into two groups. Firstly, regular Brusov Readings dedicated to the personality and work of an outstanding Russian writer of the Silver Age are held. Secondly, this is the conferences, whose themes are changing: they are dedicated works of any classic author of Russian literature. Conferences were held, devoted to Gogol, Pushkin, Lermontov, Turgenev and other writers. The most recent conference connected with the anniversary of Karamzin was held in the autumn of 2016. There are themes of reports in the note.

Keywords: scientific conferences on literature, the Institute of Russian and Foreign Languages named after V. Brusov, N. Karamzin.