

## SUMMARY

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### **Folios of foreign literature history**

#### **Solovyeva Alexandra. Elegies of Solon: social, political and philosophical views of the poet.**

The article is devoted to the study of the ancient literary monument – the elegies of Solon, the Athenian poet and legislator. The purpose of this work is to consider social, political and philosophical views of Solon, which are reflected in his work. In order to accomplish this goal, the article analyzes social and political changes in the Athenian polis, which became the cause of the development of elegiac poems. Studying the fragments of Solon's helps to understand the specifics of the archaic worldview of the ancient Greeks, we reveal the main features of the poet's thinking and philosophical views. Solon's poems also reflect the poet's general idea of the social and political reforms, which he has undertaken. The author of the article comes to the conclusion that in works of Solon moral categories are particularly distinguished: "measure", "law", "justice", which are endowed with divine functions. Innovation in the works of Solon, according to the author, is the development of the personal, which is associated with the social and political position of Solon himself and the changes that occur in the archaic period. The author of the work considers the increase of the role of the trade-craft class in the life of ancient Greek society and, as a consequence, the accumulation of private property.

*Keywords:* archaic period; elegy; versification; poetic creativity; ancient literature; lyric genres.

#### **Domorenko Alena. The image of an artist in the novel "Franz Sternbald's journey" by Ludwig Tieck.**

The article is devoted to a problem of establishment of a person in early romanticism in the novel "Franz Sternbald's journey" by Ludwig Tieck, to a research of the meaning of spiritual journey of the character, who is changing the worldview during travelling from Nuremberg, his native town, to Rome, the place of his dream, the center of Italian art. Special attention is paid to reciprocal influence of the world and the artist on each other: on the way to his dream Franz Sternbald is not only getting older and forming his talent, but he is also changing the view of medieval Europe as an artist-romantic. In the article the features, which in author's understanding, con-

stitute an image of an artist in his ideal completeness, are identified and analyzed.

*Keywords:* Romanticism; artists; travel; literary images; German literature; German writers; literary wor.

**Arabina Anastasia. “Chimera” by John Barth as metafiction.**

The article is concerned with the genre analysis of John Barth’s «Chimera». In the plot were accentuated structural and compositional characteristics, which imply the genre’s nature of «Chimera». It is metafiction, in which particularly important is its self-reflexive constituent, and we showed the way it occurs due to the complication of the structure. The author used different techniques providing text self-reflection, and one of the most important is the compositional principle of mise en abyme or nested doll principle. Changing of narrators, explication, intertext, chronological breach – all that requires reader’s participation who is frequently reminded of the fact that it is nothing but fiction, not a real story. The author’s figure is also placed inside the novel and follows it’s rules. The author of metafiction transfers his functions to both readers and characters which equates them. The analysis of compositional and genre’s characteristics of «Chimera» allows to clarify the notion of metafiction and single it out as particular phenomenon.

*Keywords:* chimeras; meta-lovers; self-reflection of the text; American literature; American writers; literary works; literary plots.

### **Poetry of Russian abroad**

**Eroshevskaya Milena. The image of the lyrical heroine in the poetic collection “The yard of miracles” by I. Odoevtseva**

The article is devoted to the consideration of the poetic collection of Irina Odoevtseva “The yard of miracles”. The analysis and interpretation of the poems contained in it revealed a group of texts United by the development of a common event series. Formally, these poems in the structure of the collection are not allocated as a cyclic formation, but their unity is provided by the change of the lyrical heroine under the influence of the development of her love relationships. Also, the formation of an unformalized cycle is facilitated by repeated motives (motives of sleep, ghostly, of masks, unrequited love, loneliness, transformation, etc.) and images (lyrical heroine, lover, moon, statue, cat, etc.). The dynamics of the event movement, the vicissitudes of relations with the beloved reveal a lyrical plot in which the lyrical heroine moves from a state of complete “dissolution” in her lover, from the desire to protect him from harm to absolute indifference and out of the situation of unrequited love. The lyrical heroine is not the only form of

subjectivity presented in the collection, but where there is her image, a love story is made. This is not to say that the plot – the plot of the entire collection of poems: the image of the lyrical heroine only escalates the identified beginning of the plot. Not all poems which included in the collection "Yard of miracles" are devoted to the development of love relationships. Particular attention is paid to the poems, which are United by the theme of love, revealed through the love story of the lyrical heroine: "You fell asleep in a disturbing dream...", "Behind the old pine was green to the bench...", "Dream", "The ballad about Robert Pentegue", "He said: 'Goodbye, dear!..'", "The moon so sweetly and true blows...", "Salamander", "The Poet", "There's a hoarse crow under the window...". Other poems give the nuance of the experiences of the lyrical heroine and the overall development of the love theme.

*Keywords:* poetic images; lyrical heroine; literary motifs; lyrical scenes; poetic cycles.

### **Mamatov Gleb. Motif of the way in Boris Poplavsky's collection "Snow hour"**

We explore the motive of the way in the final book of the poems by Boris Poplavsky «The snow hour» as one of the dominant motives and divided into physical and spiritual; each of these motives is considered separately.

The motive of the physical way correlates with themes of suicide, crossroads and suffering, while in the poems, where describe the spiritual development of the lyrical subject, represented religious themes, which related to reals spirituals searches by Orpheus of Russian Montparnasse that rely on the philosophical ideas by D.S. Merezhkovskiy.

Special place in the study occupied the consideration of the semantic halo of a meter. Based on views by K.F. Taranovsky it was concluded, that the poems about the earthly path written in trochee pentameter, while the verses about the spiritual way written in anapestic trimeter. After comparing the verses from book by Poplavsky with the whole complex of poems by poets predecessors was identified the relations between «Snow hour» and poesy of Russians romanticism and symbolism. Thus, despite perceived differences between these motives, we have done the conclusion about their interdependence.

*Keywords:* motive of the way; literary motifs; symbolism; poetic images; symbolism; Russian emigre; poetic creativity.

### **Arazova Maria. "New York – Pittsburgh" as the final poem by Ivan Elagin**

The article presents an analysis of the poem by Ivan Elagin "New York – Pittsburgh", published in the book "Heavy Stars" (Tiazhelye zvezdy, 1986),

as the final work of the poet. The theory of the final book of poems is given based on the works of O.V. Miroshnikova and Yu.V. Kazarin. The article analyzes the figurative motifs of the poem, in particular, urban images, in relation to the earlier Elagin's works. The motive of the road is presented as one of the key motives for the poet. The autobiographical character of the poem "New York – Pittsburgh" is revealed. The analysis made allows us to make known a number of signs of the final work in this poem. However, in the poem by Ivan Elagin, there is no characteristic farewell of a lyric hero with life, which typical for the final work. In the poem of Elagin, the pathos of the other is the life-affirming pathos of reconciliation with reality, contrary to the tragic tonality of the author's previous books.

*Keywords:* poems; cities; roads; Russian emigration; poetic creativity; literary images.

### **Russian literature of XX–XXI centuries**

#### **Kroneberger Maria. Heroes-brigand and poetics of “brigandish stories” in the works of S.A. Esenin: from lyrical verses to dramatic poem.**

The article describes the images of the heroes-brigand and the paradigm of “bandit's plots” in the creative works of S.A. Esenin. Analysis of the poems “The Brigand” (1915), “The song of the old brigand” (1911-1912) suggests that in the first period of his creative work, the poet based on the folklore tradition turns to the image of a brigand as a brave man. Further, in the verses “In the land where the yellow nettle” (1915), “Oh Russia, wave your wings...” (1917), “Hooligan” (1919), this type is transformed into the image of a hooligan poet, defying the traditional world order. In addition, it is possible to distinguish the third type of hero-brigand, due to the combination of dramatic and epic beginnings: The Chlopusha in the poem “Pugachev” (1921) represents the image of a romanticized elemental rebel close to the moods of the author himself. The poetics of “brigand plots” are explored in connection with the peculiarities of the chronotop of bandit plots and folklore symbolism in the structure of works, the concepts of “freedom” and “will” as the fundamental world outlook in folk culture (A. Wierzbicka). These transformation leads to a change of genre in the form of lyric verses and dramatic poem. Based on the analysis and interpretation, a conclusion is drawn on the development of Esenin's creative interest in the phenomenon of brigandish and the change of the author's point of view in her assessments.

*Keywords:* robbers; literary plots; lyrical genres; poem; dramatic poems; poetic creativity; Russian poetry; Russian poets.

**Barutkina Maria. The motif *agony in the Garden* in poetry of the Great Patriotic War.**

The article is devoted to the forms of emerging of the *agony in the Garden* in the poetry of the 1941-1945s. We analyze the appeal to references to this motif in the work of immigrants (Anstey), in the works of Soviet authors (Rozhdestvenskij, Isakovskiy, Antokolsky), in “hidden poetry” (Andreev). The motive of *agony in the Garden* is combined in military literature with existential motives of death and loneliness, with biblical motives of Crucifixion and Resurrection, enriched with new meanings. Interpretations turn out to be not only quite traditional, close to the gospel text, but also innovative, sometimes turning the main message of *agony in the Garden*. Lyrical heroes of Anstey, Andreev are ready to drink the chalice with delight, despite its bitterness. In turn, the hero of Isakovskiy “prays” that the bowl is not over for his enemies too. Thus, it becomes clear how much the plot is demanded, causing such versatile reactions.

*Keywords:* prayer for the cup; the Garden of Gethsemane; evangelical motifs; military poetry; World War II; Russian poetry; poetic creativity; lyrical heroes.

**Stadnichenko Victoria. The poetics of visions in “Zatyesy” (Notches) by V.P. Astafyev.**

The article analyzes the specificity of Astafyev’s address to the ancient genre of vision. On the material of notches, we traced how this genre is transformed and what function it performs in the artistic world of the writer. Astafyev’s visions are presented as an literary technique designed to reflect the depth and complexity of a person’s inner world, their experiences and world perception. In the composition of the second notebook of notches, “Vision” (Videnie), we identified “architectural” visions, in which the temple, the cathedral as a model of the universe, appears as key images. The didactic pathos of the considered works is associated with the idea of communion with eternity, as well as with the postulation of mutual solidarity as a true human being. In miniature visions, as a rule, the hero, thanks to a special atmosphere that develops in the surrounding natural cosmos, plunges into a special state, close to “subtle sleep.” It is this state that allows the hero to find himself on the verge of worlds and discover the secrets of the universe through an intuitive vision.

*Keywords:* visions; literary genres; miniatures; literary motifs; prayers; Russian literature; Russian writers; literary creativity.

**Bryzgalova Maria. Tatyana Tolstaya's geopoetics in the prose of the 2010's.**

One of the main features of Tatyana Tolstaya's prose of the 2010's, except its autobiographical nature, is the original representation of time and space – both of them almost don't have any boundaries. At the same time, there are references to particular geographical points in the text. Two of them, Saint-Petersburg and Moscow, are concrete. The third location, America, is more abstract; it is comprised of the real and fictitious cities, and the autobiographical heroine is travelling from one place to another. All of the spaces are equally important to her – Saint-Petersburg, where her childhood and youth had passed; America, where the autobiographical heroine had lived for 10 years, but this place hadn't become homelike enough to stay there forever; finally, Moscow, chaotic and noisy nowadays with different realias of daily living. However, the geopoetical space is created by connection between the real life with particular geographical locations to another worlds – “imperceptible”. “Imperceptible worlds” is the unreal space, where almost everything is possible: conversations with dead loved ones, independent life of things, understanding of how the world is constructed, and free crossing the time and space boundaries also. The autobiographical heroine has access to “imperceptible worlds” – it means that the boundaries, which are distinct at first sight, can be easy crossed. All the spaces, which were separate at first sight, happen to be closely connected with each other, giving the new prose of Tatyana Tolstaya artistic integrity.

*Keywords:* autobiographical heroine; geopoetic space; urban text; spatial and temporal boundaries; artistic integrity; literary work.

**Kuznetsova Maria. Antique score in the book “Melika” of S. Zavyalov (2003): paratextual elements.**

The article considers the features of paratext in a 2003 book “Melika” of contemporary poet and philologist S. Zavyalov. This book is a unique phenomenon of literature and requires a careful analysis for the poet shows his independent solution to the exhaustion of accentual-syllabic tradition. Paratext plays a prominent part in “Melika” thus it is considered necessary for it to be thoroughly analyzed. In the article different characteristics of paratextual (both peritextual and epitextual) elements and their types are singled out, allusions and reminiscences contained in them are highlighted and the peculiarities of their position are addressed, the set of core functions are defined. On the basis of the analysis of the means used by the poet in the book, it appears that it is addressed to readers with a classical education. The main attention due to the specification of “Melika” is paid to the perception of Ancient Greek and Roman cultures reflected in paratextual elements. Based on the researched material it may be proved that in his book

S. Zavyalov managed to fully illustrate the possibility of harmonic coexistence of both antique and contemporary poetry traditions.

*Keywords:* paratexts; melika; initial colophon; heading complexes; epigraphs; marginal; poetic creativity; Russian poets.

**Kharakhorina Anastasia. Spatial images in the poetry of Ivan Zhdanov (book of poems “Place of the earth”)**

This article considers the spatial images of book's poems “*Mesto zemli*” (Place of the earth) by I. Zhdanov for the purpose of identification of these specifics and patterns of construction. The common structure of the space constructs on the example of actual texts. Article reveals and distinguishes three variants of artistic space (space, nature, daily life). It also considers factual spatial images which form keynotes and have certain and common meaning for the book. Moreover this article stresses on – at the first glance – not related on space images but they supplement the common system of world order of all the texts.

*Keywords:* artistic space; landscapes; leitmotifs; spatial images; Russian poetry; Russian poets; poetic creativity.

**Noskova Anna. Lyrical hero of A. Vavilov: overcoming the anti-world.**

The article is devoted to the analysis of the poetic world of A. Vavilov. The main features of the lyrical hero of poetry are considered: his marginal position, identification of himself as a person living in the post-cultural space, hatred for everything everyday, a tendency to different types of escapism (from travel and memories to alcohol and drugs). Based on this, one can speak of the existence of an “absolute world” in his soul. There are several ways to overcome this world. First, it is an appeal to the “natural”, biological basis of life. Secondly, the hero returns to the world of childhood, in particular, to the image of the mother, who is his source of light. Thirdly, this is a special feeling of the “music of life”, which, however, is somewhat contradictory in A. Vavilov's poetic world. And fourthly, it is a leitmotiv image of poetry, harmonization of the world with the melody of verse.

*Keywords:* Ural poetry; Ural poets; poetry; lyric heroes; childhood; absurd; antiworlds.

**Papkovskaya Nadezhda. The phenomenon of Internet-poetry popularity through the research of its reader**

The research is about the phenomenon of internet-poetry popularity in the time of its mass spread in social networks. Our internet-epoch is characterized by the equality between authors and readers for there is no expert, pro-

fessional selection of literature and everyone can publish their own works or express their opinion about the other. That's why it is vital to research the interrelation between the mass internet authorships and its demand from the readers. It is assumed that style and language features of internet-poetry depend on reader's expectation. There was a survey among high-school and the Faculty of Philology students. The results showed tastes and preferences of internet-poetry readers and their ways to estimate popular verses. It was found out that all the specific features of internet-poetry – such as subjectivity of poem texts, their simplicity and conventionality – are the one that attract modern readers. To our mind, the reason of this phenomenal popularity of internet-poetry is that it helps to feel a part of art and to satisfy the common need for self-expression. What is more, both of these characteristics describe authors and readers of this type of poetry altogether as they are equal in the Internet.

*Keywords:* Internet poetry; mass literature; poetry; readers; social networks; survey; Internet; sociology of literature.

**Drozдова Anastasia, Petrov Vladimir. Narrative interpretations of “Eugene Onegin” by A.S.Pushkin in Russian-speaking fanfiction community.**

The paper is dedicated to the mechanisms of creation of amateur variations of “*Eugene Onegin*” in the Russian-speaking fan internet-communities. In their comparison of various fanfiction texts authors refer to the A. Greimas’s theory of the narrative models. There is a few general principles of fan narration programming: contamination of plots of “*Eugene Onegin*”; a parody; non-parodic adaptation of the novel and a meta-plot. Each of the variations for fan modeling associates with the transformation of the narrative models in the original text: character's motivation, as well as its function in the plot, can change. Most of the fan texts reflect the reception of “*Eugene Onegin*” as a novel with the implicit event and characters’ motivations. The tradition of school interpretation of the novel influences the ficwriters’ perusal. By changing the model of narration in the original novel, ficwriters create the original event or profane the canonical event. In many ways, the variety of interpretation of the event is determined by the alternative outcomes of the characters’ actions announced in the original novel. Even in the case of the parody of the classical work, the ficwriter follows the narrative strategy of the original novel, which allows parodic intonation. The structure of the novel after its transfer to the web environment acquires the properties of mobility and adaptability, because it is productive for comprehension any literary tradition.

*Keywords:* fanfiction; narratology; Russian literature; Russian poets; poetry; digital literature.