

SUMMARY

Olga Bagdasaryan

Chekhov of the XXI-st century: biography remakes in Russian and Slovak modern drama

The article reviews some dramatic “biography remakes”. The author examines the mechanism of “biography recycling” in modern culture using the material of Russian and Slovak plays devoted to Anton Chekhov’s life. “Biography remakes” are based on fiction, re-creation and re-interpretation of life facts, documents, historical background, literary texts. Chekhov’s biography represents so-called “usable past” (Brooks; Brintlinger) that could be reinvented according to new sociocultural circumstances.

Through the creation their own versions of Chekhov’s life both playwrights carry out the revision of classical traditions. However, despite of considerable similarity, Klimachek’s and Gremina’s plays work in different directions. Slovak playwright uses a biography of Chekhov as a tool for the analysis of Slovak and Russian cultural identities, whereas E.Gremina includes Chekhov’s biography in pre-existed contexts of documentary drama and widespread myth about the “brilliant artist”.

Keywords: Russian literature, Slovak literature, modern drama, classics, biography remake

Nina Barkovskaya

Occupational novel of 2010s: genre transformation (K. Buksha ("Factory “Svoboda””), I. Glebova ("Gervais’s technical drawing"))

The analysis of the works of young authors Ksenia Buksha ("Factory “Svoboda””) and Irina Glebova ("Gervais’s technical drawing") taken in article. Appeal to the topic of the factory, its history in the Soviet and post-Soviet period, has actualized the memory of the "occupational novel" genre, common in the literature of socialist realism. Historical facts, the situation on the factory, the system of characters, typical for works life events are played back, however, is not in direct author’s narrative, but through montage of "foreign" voices of witnesses (by Buksha) or a grotesque tale (by Glebova). Distinctive for socialist-realist discourse literary, written (standard) narration it is replaced by an oral, characteristic, individual statement. External (social) conflict is shifting towards internal conflict. The authors examine

the problem of human freedom and its (in)ability in a "role " or "broken" consciousness. The factory is presented by analogy with the Zone, anomalous area of the novel by Strugatsky brothers "Roadside Picnic" and Andrei Tarkovsky movie "Stalker". "Occupational novel" genre acquires features typical for the novel catastrophe as well as post-apocalyptic literature, partly for horror. The position of young authors can be likened to walking of stalker-guide into "Zone": giants of Russian industrialization, the victims of collapse in the time of conversion and privatization, still attracts by its former extent, are considered through completely different, non-Soviet life and cultural experiences.

Keywords: occupational novel, the transformation of the canon of Socialist Realism, montage, grotesque

Alena Blichová

The role of emotional information in the translation of literature

In this article discourse problem of the transfer of emotional information related Slavic languages. The article analyse the translation of a literary text from Russian to Slovak and Rusyn languages. We want to show that the cultural connotation, which is the result of many factors of correlation, and that is formed in a particular geographic and socio-cultural and linguistic e backgrounds of each individual nation. It has a very important role in the translation process, because cultural connotation of individual languages may be different and in the text of translate we can get the opposite emotional information in comparison with the original text.

Keywords: translate, emotional information, cultural connotation, original text, text of translate

Elina Vechkanova

S. Maugham's story «The Ant and the Grasshopper»: resentimental transformations of a classical plot

A short story from the writer's collection «The Ant and The Grasshopper» (1924) is analyzed in the aspect of resentment transformation of a classic fable plot about The Ant and The Grasshopper (The Dragonfly, The Bug, The Cicada) that is famous from the ancient times. This storyline, having gained a new life in the works of La Fontaine, I. Krylov and also in a short story of Somerset Maugham and having accumulated those peculiarities that are determined the choice of transformation as one being appropriate to the genre of flash fiction, attracts readers' attention. Peculiar characteristic of story translation into Russian with the defined priority of a title «The Ant

and *The Grasshopper*» («Муравей и Кузнечик») becomes actual, considering it as the most appropriate equivalent to the author's one that produces the development of an ideologic conception going up to the Russian and English literary tradition with their «grasshopper and dragonfly» content as an integral part of a world beauty completeness. This philosophical orientation is considered as the starting point of the Maugham's resentment, artistic interpretation of the famous philosophical conception of Max Scheler such as cosmic becoming that is opposite to love and consequently malice, envy, hate, insult etc.

Analysis stresses the key image of a story-teller who gives an account of course of events – the opposition of brothers *The Ant/George* and *The Grasshopper/Tom*. At the same time his memories about child reaction to the moral of a fable by La Fontaine promote resentment feel of *The Ant's* fate. A story-teller shows his resentment feel of workers/Ants. He took *George* as a respectable white-collar who thoroughly complied with the rules of the Victorian morals, had the appropriate way of life (desk work, allegiance to his wife and family, money accumulation to the well off senium) and who had to help his brother materially when the latter exonerated himself from labour, family obligations and enjoyed life without blame of society. Expectation of vindictive punishment for *Tom* by *George* appeared to be a failure to the attitude of *The Ant* who could not stand not only sudden brother's wealth but also impunity with his life enjoyment. Maugham shows the total penetration of resentment into the soul of brother/*The Ant* that was provoked by the devotion to the Victorian morals and bitter disappointment because of them. Allusive presence of a fabulous and literary motive (image of *Smerdyakov* of F. Dostoevsky) aggravates the situation.

In this context the attitude of *The Grasshopper/Tom* is acceptable with his perception and experience of «vital values of life» (according to the formal conception by Scheler) that are transferred to a story-teller and adopted by him as «ethic solidarity» through his laugh that eliminates resentment power.

Keywords: classic plot, transformations, resentment, Victorian epoch, vital values of life, ethic solidarity

Dariya Golub

James Bond: leaving and returning to gentlemanship

The peculiarities of formation of a new type of a literary hero in English literature – spy-gentleman *James Bond* and its stipulation by both socio-political and historical events of the middle of the XXth century and aesthetic search in the works of mass literature are under examination. Gentle-

manship of the Victorian epoch, its key characteristics, meaningfulness of the notion “gentleman” transformed essentially through the change of centuries are implemented into the James Bond image that is considered a cultural opposition to the Victorian epoch and a challenge to the existing canon of a traditional gentleman depiction. Methods of comparative literary study and poetics of cinema are used.

James Bond is represented through the mass reader/viewer perception with the accent on his Britishness, delicacy of taste and lifestyle, its heroic resources. The writer’s choice of a spy trade for his hero denotes the attempt to destroy the idea of a gentleman as a clerk; and the associated behaviour patterns contradict the traditional comprehension of a gentlemanship with its compulsory rules. Moreover, I. Fleming’s super hero is not a gentleman every inch of him; he only occasionally submits to the gentleman code preserving his clothes, food and drinks loyalty along with the challenge to the culture with his behaviour such as the flash display, absence of family and commitment in relationship with women. Herein lies the shift of emphasis on the image of a typical English gentleman with its Victorian interpretation through the collision of a fading image of the Victorian gentleman (images of the Forsytes by J. Galsworthy) and a new hero with the appearance of the familiar cinema actor with his myth and visible Fleming’s fate. The purpose of the creation of such hero is to revive a gentlemanship as a cultural phenomenon with great traditions and also to show the world and the Soviet literary studies as well, the existence of the problem of a hero along with the presence of a new quality of him emphasizing his Englishness.

Thus, the introduction of a modified (flawed) English gentleman into English literature testifies that I. Fleming counterposed his new aesthetic position to the flawed age and created a new hero of mass culture that is spy-gentleman.

Keywords: bondiana, mass literature, the Victorian epoch, opposition, spy-gentleman

Ilona Dorogan`

Picturesque thinking of Michel Foucault: «simple record of what has been said»

The article focuses on the peculiarities of picturesque thinking of Michel Foucault with its philosophical and aesthetic shades that make essential modifications into intermediality. Allegiance of «picturesque» works by Michel Foucault about Magritte and Manet to his conception of knowledge archeology is under review; it is underlined that the development of archeological terminology by Foucault is determined by the introduction of his

work «Ceci n'est pas unexpected pipe» through the acquisition of the scenic attractions, predominantly of colour. A particular focus is on the peculiarities of apprehension of Foucault painting in the works of V. Podoroga concerning «the history of viewpoint» by Foucault, «the history of eye» as a basis and framework of archeological knowledge.

The special emphasis is on Foucault's lectures about Manet being given in Tunisia and reconstructed from the recordings of audience as the materialisation of one of the archeological terms such as «discursive formation». «Unwritten» book by Foucault represents a conversation not only about the appearance of impressionism within Manet's painting but also the understanding of the fact that impressionism resulted in modern painting. The specifics of this event is underlined due to the notion of «canvas texture» falling outside the light introduced by Manet. As in the course of verbal thought Foucault emphasized profane in his lecture that helped to see the success of impressionism, that is to say a painting as substantiality, something that led to aesthetic and moral scandal, and what is more important to see in Manet conversed aesthetics of Quattrocento. To establish Foucault's lecture as an event, rumours about «text and voice recognition» of the great philosopher were needed.

Keywords: statement as a record, archeology, «the history of eye», opposition say/see, discursive formation, canvas texture, profane, painting as substantiality, aesthetic and moral scandal, conversed aesthetics of Quattrocento, rumours about text, voice recognition

Alexander Kubasov

On the approaches to the aesthetic credo of Mikhail Shishkin (essay-tractate «Spasennyi jazyk» (“Saved Language”))

This article analyses the essay by Mikhail Shishkin "Saved language", which is considered as the quintessence of the creative principles of the writer, as well as the declaration of aesthetic credo in both artistic and journalistic forms. The essay reflects the desire of the writer to compression of meaning with a minimum of words, which is achieved by including the interference of artistic and critical discourses. The article dealt with the basic principles of world modelling. The principles of transition, synecdoche and metonymy, as well as the ellipsis promote the compression of the text. Additional meanings of the text attach the principles of substitution, the semantic gap and inversion. Working with words and word creation is a sacred act for Shishkin, which has the support in Scripture. The author relies on the well-known phrase from the Gospel: "In the beginning was the Word, and the Word was with God, and the Word was God." Alternatively, in another

way: "For the word of the world was created, and the word will be resurrected" (Revelation of Baruch ben Neriah). Each next test by Shishkin is an attempt to revive endangered and elusive fragment of human reality. "Saved language" – is the key to the salvation of the writer.

Keywords: M. Shishkin, essay, «Spasennyi jazyk» ("Saved Language"), aesthetical credo, principles of transitivity, substitution, ellipticity, semantic gap, inversion

Tatyana Markova

Pavel Bazhov in the creative destiny by L. Tatyancheva (on the 100th anniversary of the poet)

The article analyzes the relationship of poetry L. Tatyancheva with creative practice of Pavel Bazhov, in the aspects of philosophical understanding and comprehension of the people's labor work ethic. The huge popularity Bazhov's fairy tales is due to their genuine national character, as well as creative use of phraseology and fable structures of Ural folklore. Focus on the philosophy and aesthetics of folk poetry contributed to a fruitful and organic assimilation of Ural masters lessons by Tatyancheva. Many of Tatyancheva's poems are inspired by the discoveries of Pavel Bazhov.

Keywords: Pavel Bazhov, Lyudmila Tatyancheva, work, creativity, poetry

Irina Marshalova

«Awakening Russia»? («access to the Russian theme» in the article «Green meadow» ("Lug zeleyi") and the poetic cycle «Russia» of A. Bely)

There are several reasons explaining the specifics of «russian theme» in an optimistic article «Green Meadow» and tragic poetic cycle "Russia". In memoir, critical literature contains strong opinion of contemporaries of acute contradictions of nature A. Bely, psychological dissonance of his personality that influenced the change of the views of the writer. This is why the creator thinks about reality as volatile, controversial, dangerous to humans. To understand the global crisis Bely is aware of the chain of tragic events of 9 January 1905, called «Bloody Sunday», which the writer perceived as a «bloody prelude» to catastrophic changes of the new 20th century. With the theme of the loss of life associated epithet «shaggy» and keynote images of the vortex, swarming, death, dangerous to all living things and thinking. Along with terrible images-symbols «Russia» occurs in «Green Meadows» a different understanding of social life in the works, and

are born feminine image of Belle («Solar Wife»), Russia, society, awakening from sleep to a new, clean life.

Keywords: A. Bely, «Green Meadow», cycle «Russia», «shaggy», Belle, society – machine

Yulia Podlubnova

The tragedy of the Romanov dynasty and the image of Yekaterinburg in drama «The Last Days of Emperor Nicholas II» by Pavel Severny

The article is devoted to the tragedy of Romanov dynasty as one of the key myths of Yekaterinburg's history; the problem of concentration of local mythologies on the so-called «scary stories» (about murders, death, bloody crimes); methods of forming a negative image of territory. The article analyzes the drama «The Last Days of Emperor Nicholas II» (1922) by Pavel Alexandrovich Severny. An important role in the drama is played by natural components (a thunder-storm in scenes in Yekaterinburg), descriptions of the Ipatyevsky House as the gloomy, closed prison space, bad relations between prisoners and soldiers, who protect this house, conflict between high culture and the street world, at last, scene of the execution of Nikolay Romanov and his family. Yekaterinburg appears in the drama as the cruel Russian province where historical is stronger than geopoetic. Nevertheless the bloody history is appropriated by space becoming its peculiar symbolical capital.

Keywords: Yekaterinburg, Romanov dynasty, Nicholas II, local myths, political myths, image of city, Russian writer Pavel Severny

Nina Rakovskaya

Tragic as dominant of critical discourse of L. Shestov

In the article the religious philosophical and literary approaches of L. Shestov to the Russian literature is updated. The metaphysical discourse of literary criticism is studied. Also noted L. Shestov's paradoxical that caused by world seeing of the critic and his author's model of the world.

Emphasized the preference of literature as a subject of philosophical reflection of L. Shestov. Various manifestations of the point of view of the critic are tracked: the fiction is more adequately reflects the essence of human life, than traditional philosophy.

It is also noted that aural represents of the critic is based on the rational conclusion and strives for absolute and general rules. L. Shestov's revelation is based on private life and opens a way to God. The central theme of all works of L. Shestov is a ratio of knowledge and belief, in particular, paradox of belief, its prerequisites and implications.

Keywords: criticism, a paradoxical, a discourse, existential

Alexei Snigirev

"Astronauts" in the "Land of Crimson Clouds": once again about the problem of "Strugatsky – Lem"

This work analyzes the often almost imperceptible line between such concepts as "plagiarism", "borrow", "influence" based on specific historical and literary examples. Strugatsky brothers works' researchers have repeatedly pointed out the relationship of the co-authors' stories and works of Stanislaw Lem. Boris Strugatsky explained this with "common outlook upon life" and insisted on the fact that their works had already been written, when they got acquainted with Lem's books. But the memories – they always are "memory games" and statements by Boris Strugatsky are a bright example: materials published by Svetlana Bondarenko: letters, diaries, publishing reviews and so on, as well as a comparative analysis of the texts give a different picture, clearly indicating that the authors at the time of writing the book have already been familiar with the works of Lem, and used them while creating their own texts. Comparative analysis of the two texts demonstrates the Strugatsky's borrowing at all levels – from imagery and storylines to the ideological and stylistic. The article also discusses the causes and nature of such borrowing which are largely the result of attempts to evade the canon of science fiction, existing in the Soviet period. Particular attention is given to the changes that the Strugatsky brothers made ten years later in the third edition of the story "Land of Crimson Clouds", as these changes give a picture of the writers' development as the authors try to move away from the influence of Lem.

Keywords: Strugatsky, Lem, "Astronauts", "Land of Crimson Clouds", fantastic literature, borrowing, influence, Svetlana Bondarenko

Anna Stepanova

Literary realization of philosophical ideas (to the problem of specific nature of aesthetic consciousness)

The article investigates into the category of aesthetic consciousness at the edge of the aesthetics and literary studies. Main approaches to the research of this notion in the works dated from early 20th till early 21st centuries have been studied. It has been proved that the modern definitions of aesthetic consciousness are based on the traditional understanding of the aesthetic as "sensory perceived" in respect of empiric experience. The correlation between aesthetic consciousness and cognitive processes as well as artistic

creativity has been emphasized. The definition of aesthetic consciousness, its structure as a literary notion has been adduced. The specific nature of interconnection between aesthetic and artistic consciousness has been defined. Subject-object correlation within the aesthetic as interconnection between peculiarities of empiric reality and perceiving consciousness has been analyzed. It has been assumed that the aesthetic consciousness in a literary work exists in the form of intellectual and spiritual activity which, guided by the normative value criteria, is oriented to reconstruction, transformation of empiric reality and space. At the literary text level the sensory and cognitive processes have been distinguished within aesthetic consciousness. The most important of them are *contemplation*, *perception and evaluation*, and *realization*. At the artistic creativity level, these processes are realized in the triad: *intention – idea – text*. We have considered the aesthetic consciousness structure with two levels distinguished, they are *receptive* (objectively systemic) and *poetological* (subjectively personal). The receptive level is founded on the *author – work – recipient* relation. Poetological level, realized in the process of artistic creativity, contains the basic components of the aesthetic consciousness projected onto the particular elements of content formal structure of a work. They are *thoughts* (the idea of a work), *feeling, emotions* (artistry modi), *imagination* constituting the initial stage of artistic image creation, *intuition* as a criterion of the truth. The correlation between the categories of aesthetic and artistic as a way to aesthetic ideal has been analyzed on the basis of the aesthetic consciousness structure.

Keywords: aesthetic consciousness, empiric consciousness, artistic consciousness, aesthetic image, artistic creativity, architectonic and compositional forms, aesthetic ideal

Marianna Figedyová

The image of the world in L. Ulitskaya's novel «Medea and her children»

Ludmila Ulitskaya came to Slovak readers via outstanding translations and received in Slovakia the same popularity as at her home country. The article analyzes the novel "Medea and Her Children" at several levels. We particularly consider the narrative techniques, space and time organization and emotional nuances of literary characters. Special attention is paid to the social and interpersonal relationships in the novel.

Keywords: L. Ulitskaya, «Medea and her children», narrative, social connection, artistic space and time

Svetlana Fokina

Literary and mythological hypostasiss of poetic twin M. B. in the lyric message by J. Brodsky «Burning»

In the article is directed the research search to on the comprehension originality of literary and mythological hypostasiss of poetic twin Marina Basmanova in the poem by J. Brodsky of 1981. In the research project are analysed context, subtext and intertextual levels of lyric message of J. Brodsky. It is presented reading of authorial connotations in interpretation of mythemes of Lilith, Magdalene, maenad, Dido. It is most in detail intelligent plugging of myth about Dido in the semantic field of text. During an analysis were interpreted mental indexes defining semantic and symbolical connotations of the poetic twin Marina Basmanova (M. B.) in the poetic world by J. Brodsky.

Keywords: mytheme, poetic twin, context, subtext, intertextuality, Dido

Bulat Khanov

Soviet discourse as imperial "imaginary" in the novel by Vladimir Aksyonov "Moskva Kva-Kva"

The purpose of the current article is to consider conceptualization of the Soviet discourse in the novel "Moscow Ow Ow" («Moskva Kva-Kva», 2006) from late works of V. Aksyonov. The special attention in the Aksyonov's text is paid to the phenomena of utopian consciousness and an imperial pride inherent in the Soviet mentality. In addition, we can see the ways of deconstruction these phenomena. In detail we analyze value of A. Platonov's code in structure of the work, first of all code of novel «Happy Moscow» (1932) which allows V. Aksyonov to give three versions of utopian projects. At the level of characters, each of these projects is connected with lovers of the main character Glika. In her destiny, parallels with Moscow Chestnova are traced. At the thematic level, utopian projects have something in common with images of the all-proletarian house from «The Foundation Pit» and the ideal state from Plato's treatise, also with a formula «Socialism with a human face».

The important place in article is allocated for Aksyonov's deconstruction of the Soviet discourse by means of a mythological code. It is found in the novelistic world, which shares on such three parts as the chthonian, the middle and the heavenly worlds. An additional flavor to a mythological code is given by hints on antique myths. It becomes clear that utopian heroes leave borders of the heavenly world in their various personifications. Belonging to the chthonian space exposes any forms of utopian conscious-

ness and by that shows its insolvency. All those characters that stay alive at the end of the novel are implanted in the middle world.

Thus, drawing a conclusion, it is possible to say that V. Aksyonov on a general background of rehabilitation of imperial aspirations peculiar to a domestic intellectual field in zero years remains away from the main line. The writer expresses his own rejection of any superideas and shows unrealizability of utopian dreams as well as disastrous consequences caused by them.

Keywords: Aksyonov, imperial, Utopia, Soviet discourse, Stalin's myth

Eleonora Shestakova

Problem of female essence in “a-Russian-at-a-rendez-vous” motif

The article has grounded the problem of female essence formation, perception and development in the leading Russian motif that is “a-Russian-at-a-rendez-vous”. It has been proved that the Russian literary critics and dominant value orientations of the Soviet literary studies led to cognitive dissonance and development of the motif was doomed. So, mainly, it resulted in a simplified, or it is better to say, unidirectional (lacking semantic, ethical and aesthetical scope, ambiguity and complexity) socio-critical understanding of the role of female essence in the motif. Female essence (female images and types, their role, specific nature of the character, peculiarities of the behavior at the turning point – the most important date, further life settlement) has been studied not only as an independent, self-important element of the motif integrity, but also as dependent one on the socio-cultural type of the character, common poetic line of female images development, love stories in the Russian literature, as an element of “Onegin’s” situation. Four approaches to study the female essence have been offered in order to overcome cognitive dissonance formed in the culture of motif perception.

Keywords: “a-Russian-at-a-rendez-vous” motif, female essence, cognitive dissonance, value orientations, “Onegin’s” situation, creative memory

Nalaila Shlemova

A. Bilzho’s books as literary projects

In this article is considered phenomenon of the literary project as a specific form of creativity, which possessing synthetic nature and which is result of the experiments, which causing to special nature of relationship between author and reader. A. Bilzho's books, the famous cartoonist and journalist, are of interest as kreolization texts, in which the interaction of verbal and visual components creates a special type of literary pieces in the context of contemporary modern media culture. In this article are detected the literary

and publishing strategies, which implemented in creative A. Bilzho's projects with communicative potential. The question about the assignment of the author's books to mass literature is solved, the techniques of influence on the reader, which used in the field of advertising and PR, are explored. On the material A. Bilzho's books the process of genre transformation characteristic of modern literature is studied.

Keywords: literary project, genre transformation, the author's book, A. Bilzho, kreolization text, modern literature

Yurkina Alla

The image of the home in creativity of Linor Goralik and Anna Sokhrina

Two fundamentally different approaches to emigration as well as two opposing worldview of modern writers: Anna Sokhrina and Lenore Goralik this paper analyse. On the example of their works (the novel "My emigration" by A. Sokhrina and the book "Biblical Zoo" by L. Goralik) explores similarities and differences in the poetics and semantics of the image of "home." The conclusion about changing interpretations of women writers' gender roles at the end of XX – beginning of XXI centuries made. Creativity by A. Sokhrina is increasingly reminiscent for the psychological atmosphere in the works of writers-emigrants of "first wave", for example, I. Odoyevtseva and N. Taffy. The heroines of her work is characterized by sadness, nostalgia and restlessness, aggravated by lack of knowledge of the language of the new country of residence, hard conditions of life in which every day is necessary to exist. L. Goralik's emigration is represented as a free choice in favour of self-realization, including creativity. In this case, researchers say about transnational models of behaviour and self-awareness. A. Sokhrina uses the traditional form of the autobiographical novel, but L. Goralik breaks tradition by genre nature of the book, which arises from her blog on Booknik.ru.

Keywords: emigration, motif image of the house, expatriate, Goralik, Sokhrina