

SUMMARY



THE SEMANTICS OF GENRE AND GENRE PROCESSES IN RUSSIAN LITERATURE

Yermolenko Svetlana. Literature of the «second row» and the formation of Russian psychological novel

The article is devoted to the problem of formation of the genre of psychological novel in Russian literature of the 1830s. Here is determined the important role of literature of «second row», represented by the neglected and forgotten works of epistolary genres (the novel and the story) in the process. The author of the article pays special attention to the epistolary novels «A Trip to Germany» by N.I. Grech and «Last Colonna» by V.K. Kuchelbecker, which reveal the impact of realistic principles, stimulating the complete portrayal of the inner world of a character. It is proved that these novels and other works of forgotten writers, which are mentioned in the article, contributed to the formation of Russian psychological novel, more broadly – the deepening of psychological prose in the transition period, when the prospects of development of the whole Russian literature were determined.

Keywords: literature of the «second row», genre tradition, epistolary story, epistolary novel, Russian psychological novel.

Kudrevatykh Anastasia. «Yulia» by N.M. Karamzin: the first experience of creating a high society story in Russian literature

In the article N. M. Karamzin's story «Yulia» is considered in aspect of a genre. During the analysis the author of the article brings the additional arguments in favor of the fact that «Yulia» is the first “high society story” in the domestic literature. Such a story opened a perspective genre tendency for further literature.

Keywords: Karamzin, «Yulia», high society story, secular world, genre.

Lozhkova Tatyana. Specific character of lyricism in W. K. Kuchelbecker's ballad «Kudeyar»

In the article, the analysis of ballad genre modifications suggested by W. K. Kuchelbecker in the poem «Kudeyar» is undertaken. The contributor comes to the conclusion that the lyric aspect in the structure of the ballad

acquires noticeable significance; consequently, the inner world of the literary work becomes a projection of the author's soul.

Keywords: W.K. Kuchelbecker, lyricism, ballad, «Kudeyar».

Pozdina Irina. The genre of syncretic story in the works by N.S. Leskov: an essay-tragedy «Lady Macbeth of Mzensk»

To create an original ecstatic character Leskov synthesizes the elements of different art systems: sentimentalism, romanticism, realistic narration; folklore and literary traditions. The development of the plot and the final of the story are drawn up according to the laws of dramatic action. The heroine of N.S. Leskov's story demonstrates the readiness to indulge in passions recklessly and ecstatically, that is the manifestation of an extreme degree of redundancy, the propensity to sudden impulsive decisions, acute reactions, catchy expression of feelings – that is inherent to the heroes of the drama much more than the heroes of the epic. Thus, in the story the «sketch» and «tragedy» meet each other and generate «dramatically acute sense of being». Genre syncretism is ambivalent, the purpose of which is the description of passion and the censure of it.

Keywords: syncretism, genre, N.S. Leskov, «Lady Macbeth of Mzensk», essay, tragedy, folklorism, mythopoetics, epic, drama.

Marshalova Irina. A few words about the first edition of the «Goncharovskiy chronicle»

In a review of the publication of Goncharovs family's hand-written books it is explained the structure of the issue, the intentions and substantial value of home chronograph. The evaluations and conclusions of J.M. Alekseeva, the originator and the commentator of «Chronicle» on home book, are consistently analyzed, as well as the inclusion of medieval monuments of written language in the fabric of narration: «The passion of Christ», «Tale about the godson», fragments of the «Moscow chronicle».

Keywords: Goncharov, chronicle, chronograph, facsimile, quickly writing.

Artemjeva Lyudmila. The architextuality of Anton Chekhov's prose of 1880s (on the question of the function of Shakespearean «genre-memory»)

The question of Shakespearean literary influence on Chekhov's works can be studied within plenty of different approaches: the one of literary imagology, comparative studying of literature, intertextuality and architextuality. We understand architextuality as a genre transformation of a text under the influence of its pretext, that is why Bakhtin's theory of dialogue

and studying the peculiarities of the perception and interpretation of Shakespearean word in Chekhov's narration are the main criteria for the research. The research has revealed that different types of the intertextuality of Chekhov's prose (quotations, allusions, reminiscences) referring to Shakespeare's tragedies play an important role in the expansion of the meaning of a story, organising the narration, which is oriented to dramatic modus – comic or tragic.

Keywords: Shakespeare, Chekhov, genre-memory, architextuality, Kalhas, Swan-song.

THE POETICS OF NARRATION

Sher Elena. Two types of madness in the novel «Last Colonna» by W.K. Kuchelbecker: to the question of the author's position expression

The article considers two types of madness: the madness of Colonna and the foolishness of Nastya. Their correlation helps to show the peculiarities of the author's position in relation to the hero-individualist.

Keywords: W.K. Kuchelbecker, «Last Colonna», author's view, romanticism, madness, foolishness.

Yufereva Elena. The Problem of «Sincerity» in Poetry Revisited (towards the Interpretation of «The Diary of Love and Prayer» by Ap. Grigoryev)

The research attempts to enhance the interpretation of «The Diary of Love and Prayer» by Ap. Grigoryev. Despite the text being consistently in view of literary scholars, its certain poetological characteristics have not been revealed. The study deals with the specific features of the genre and style composition of the poetic cycle in terms of the «sincerity» problem as an artistic programme as well as the aesthetic priority of poetry in the second half of the 19th century.

Keywords: narrative, poetic diary, lyrics, genre, performative, sincerity.

Semuhina Irina. «Killed by death are not rushing about...»: inner word for the expression of spiritually split personality in the late novels by I.S. Turgenev («The Smoke»)

The article considers the problem of the change of psychological principles of the image of a person in the later novels of Turgenev. Active use of internal words of the hero with the purpose of immediate portrayal of his consciousness leads to shifts in the narrative structure of the novel, where

expansion of subject areas of character significantly restricts the subject area of the author. A new type of novel hero (spiritually split personality) caused the writer's choice of new methods of psychological analysis, in particular, an appeal to the confessional forms of discovery of the inner world, the various ways of dialogization of inner speech, allowing to reveal the moral-psychological duality, tears in the consciousness, crisis of identity in the post-reform era.

Keywords: I.S. Turgenev's novel, «Smoke», psychology, narrative, inner speech.

Kubasov Alexander. Ironic palette of I.A. Goncharov-essayist

The article considers I.A. Goncharov's essay «Eastern Siberia. In Yakutsk and Irkutsk», the final work of the writer. The last work reflects the main features of writer's idiosyncrasy. The main attention in the article is paid to the nature of irony. It is characterized by a fairly wide range from subtle irony to a sharply expressed one, associated with satire. Another quality of Goncharov's irony is its ambivalence, its connection not only with laughter, but with the dramatic attitude. In the article, a problem of correlation of truth and creative imagination in the genre of travel essays is investigated. Their diffusion allows considering the analyzed work as an essay prose, which combines publicistic-descriptive discourse with an artistic one. The consequence of this is that the narrator in the essay is not identical to the author. The first is a substitute for a second.

Keywords: I.A. Goncharov, essay prose, the irony, the narrator.

Prikazchikova Yelena. The secrets of M.Bashkirtseva's «Diary»

The article deals with correlation of canonical version of M. Bashkirtseva's «Diary» and its unknown part. As a result of this correlation the author succeeds in re-creating the problems of the whole text of the diary, what makes it possible to see the figure of its author in a new way, – as a talented girl, an artist; her confessional manner much anticipated notions of proprieties of her literary age.

Keywords: M. Bashkirtseva, a diary, canonical version, Tanatos chronicle, gender problem, masculinocentric world.

Sozina Elena. The specificity of artistry of Kallistrat Zhakov

The article considers the peculiarities of poetics of K.F. Zhakov, the original writer, poet, Komi philosopher of the Silver age. The object of the analysis are Zhakov's prosaic books of the 1900–1910s, on the material which it is revealed the supertext unity «the book», typical for the works by this author. The article conducts comparative connection between the works

by Zhakov and Russian literature of the XIX–XX centuries; a specific type of artistic orientation of Zhakov – neo-Baroque under non-classical (modernist) art – is determined.

Keywords: art syncretism, non-classical type of artistic, neo-Baroque, Silver age, komi ethnicity, mythopoetics.

RUSSIAN CLASSICS IN CULTURAL SPACE OF DIFFERENT EPOCHS

Sukhikh Olga. F.M. Dostoevsky and L.M. Leonov: Philosophical parallels («The Brothers Karamazov» and «Pyramid»)

Philosophical parallels in novels «The Brothers Karamazov» of F.M. Dostoevsky and «Pyramid» of L.M. Leonov are considered. Conceptual ideas of the both writers about Christian values and possibilities of their influence on a person are analyzed.

Keywords: Christian values, mercy, philosophical parallels, «The Legend about the Grand Inquisitor», dialogue of Alyosha and Ivan Karamazov.

Turyshcheva Olga. Kiss of Christ in profane version: hidden quoting from Dostoevsky's novel in A. Nothomb's «Antichrista»

The subject of analysis in the article is an episode from the story «Antichrista» of the modern Belgian writer A. Nothomb, presumably borrowed from Dostoevsky's novel «The Brothers Karamazov». The author of the article offers arguments in favor of deliberately hidden quotes and regards their function in the novel.

Keywords: Dostoevsky, Legend of the Grand Inquisitor, kiss of Christ, A. Nothomb, «Antichrista», implicit citation.

Daykhin Tamara. The Biedermeier: break through space and time

The article is devoted to the Biedermeier problematics, showing itself through the works not only about the people of arts in time of farewell to romantic culture (V.I. Carlgoff), but also through mature realism where it becomes the method of expression of irony to the society (H. de Balzac). W. Somerset Maugham shows a person of the Biedermeier as a center of moral and creative collisions, but the tragic element of those collisions is presented ironically.

Keywords: Biedermeier, irony, art, Realism, Romanticism, creation.

Yuhnova Irina. Lermontov's fate as the plot of mass literature

The works of modern authors, written on a material of Lermontov's biography, became the object of research. It is proved that «Lermontov story» has been formed in the domestic literature, and identified the stages of its development. The author of the article shows that the mass fiction has ignored the historical authenticity; there is a biographical narrative fusion with genres of detective and romance.

Keywords: Lermontov, mass literature, plot, fiction, myth.

Dotsenko Elena. Petersburg as a space in Aleksey Balabanov's «Happy Days»

The article is devoted to «Happy Days», a 1991 Russian drama film, written and directed by Aleksey Balabanov. The movie is not actually an adaptation of the original Samuel Beckett's play, but it is based on Beckett's novellas «First Love», «The Expelled», «The End» and his dramatic pieces «Endgame» and «All That Fall». Balabanov's movie is connected with St. Petersburg as a locus and with the so-called «St. Petersburg text» of Russian literature and became an interesting interpretation of Beckett in Russian cultural space.

Keywords: Samuel Beckett, Aleksey Balabanov, cinematographic version, «St. Petersburg text» of Russian literature, «The Expelled».