

## SUMMARY

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### A. S. GRIBOYEDOV IN THE MODERN WORLD

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#### GRIBOEDOV. BETWEEN PAST SUCCESSES AND HOPES FOR THE FUTURE

The analysis of the current state of the study of A. S. Griboedov's life and work, the great results that researchers have achieved in various areas of activity, allow us to clearly formulate the main directions of future research. The studies were identified after the completion of the publication of Complete Works, will allow bringing the discussion about the diplomatic activities of Griboedov around from a panegyric modalities to strictly scientific and historically grounded one. Historical and literary direction involves the collection and description of all lists of «Woe from Wit» and all printed publications with textual notes in the margins. The historical study of the literary heritage of Griboedov should be accompanied by a scientific publication and analysis of the works of his closest circle. The literary, epistolary and memoir legacy of the «young archaists», persons of the «circle of Griboedov», literary-dramatic and theatrical environment of Griboedov require description as well. The analysis of the perception and assimilation of Griboedov by generations of heirs involves the study of all translations of «Woe from the Genus» and various kinds of them, all applications of Griboedov's word in the cultural consciousness of modern society.

**Mark G. Altshuller**

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#### GRIBOEDOV AND ELDER ARCHAISTS

The article considers relations between A. S. Griboedov's works (a “younger archaist”, in Yu. N. Tynianov's terminology) and ideas, emotional modes, and ideologies of “older archaists” (A. S. Shishkov, G. R. Derzhavin). Both parties share their perception of N. M. Karamzin and V. A. Zhukovsky, struggle with Westernism, as well as advocacy for a special way for Russia. At the same time, whereas the “older archaists” drew from the monarchist and serfdom traditions, their younger counterparts (such as Griboedov) saw the special way for Russia in medieval traditions of the city-republics of Novgorod and Pskov.

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#### ARMENIA AND ARMENIANS IN GRIBOEDOV'S MIND

A systematic analysis of all the contexts from A. S. Griboedov's works in which the words *Armenia*, *Armenians* and *Armenian* are used allows us to consider them as a single narrative describing the history of Griboedov's attitude to Armenia and the Armenians. At the beginning of his diplomatic career (the turn of the 1810–1820s) Griboedov treated modern

Armenians quite indifferently, without any personal interest. For Griboyedov, Armenia did not exist as a state entity but rather as a historical and cultural phenomenon, and his statements about the Armenian statehood are explained either by the ignorance of historical facts or by his poetic passion. However, Griboyedov knew the history of the forced resettlement of the Armenian people from the places of traditional habitation (Great Surgun). In the late 1820s, in connection with the mass immigration of Armenians to his historical homeland, Griboedov appeared to have reconsidered his attitude to the fate of modern Armenia, although his assistance to the Armenian people can be interpreted either as a state official fulfilling his duties, or as an interested assistance to the suffering people.

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## **THE NEWSPAPER «RED CRIMEA» TO THE 150<sup>TH</sup> ANNIVERSARY OF THE BIRTH OF A. S. GRIBOYEDOV: NEWSPAPER'S TEXT AND HISTORICAL CONTEXT**

On January 15, 1945, the 150th anniversary of the birth of A. S. Griboyedov was celebrated in the USSR in situations of the ongoing war. The government's resolution (No. 84 of January 14, 1945) "On commemorating A. S. Griboyedov on honouring the 150th anniversary of his birth" adopted a broad program of measures in accordance with the conditions of wartime (monuments to A. S. Griboyedov in Moscow, Leningrad, Tbilisi, installation of commemorative plaques, establishment of personal scholarships). The celebration inspired war-weary people to believe in a rapid return to a peaceful life. It should be borne in mind that the fighting in the Crimea lasted from Autumn 1941 and did not stop during the entire period of the German occupation until May 1944, taking lives, leaving destroyed towns, villages, and communications. With the liberation of the Crimea in April-May 1944, the editorial board of the newspaper "Red Crimea" (editor – E. P. Stepanov, a member of the Crimean partisan movement) sought to support the spirit of the population which required a special attention to the selection, preparation of newspaper publications even to the installation of newspaper strips and illustrations. The newspaper was supposed to heal emotional wounds, inspire optimism, and return the reader to the ability to create, read books, and create. The analysis of the newspaper materials published in the "Griboyedov's Days" of January-February 1945 allows us to trace not only the editorial tactics of submitting informational and analytical articles and notes (L. Grossman, V. Vikhrov, E. Aksenova), but also to see the work of the authorities, the Crimean Pedagogical Institute, the Crimean State Theater, schools and libraries which carried out festive events with the participation of a huge number of the population. The given information about the authors of the articles, the people who actively participated in the celebration (professor E. V. Petukhov, a graduate student E. M. Aksenova, directors L. M. Elston, V. A. Arbenin who were able to prepare in a short time a "montage of scenes" from "Woe from With" in the Crimean Theater, which which was severely destroyed during the German occupation; correspondent V. Vikhrov, editor E. P. Stepanov), allow us to recreate the picture of Crimean life in the post-occupation period. People lived with the expectation of Victory. In this sense, the "newspaper text" of 1945 brings us invaluable historical information which, meanwhile, has the potential for contextual expansion: bringing to historical and biographical information, the actualization of forgotten events and facts of 76 years ago enriches the regional cultural and historical texts and reflects the commonality of the key values and experiences of the people.

**S. A. Fomichev**

## **ADDITIONS TO THE "GRIBOYEDOV ENCYCLOPEDIA"**

The "Griboyedov Encyclopedia" reflects the facts of Griboyedov's life and work, describes the places he visited, reveals the events in which he took part, reconstructs the everyday, political and historical background of his activities. However, the most important thing for understanding the personality of Griboyedov, like any other historical person, is his connections with the people around him, the analysis of which helps to more fully reveal the meaning of his activities. This publication mainly selects persons from Griboyedov's Persian entourage, since his participation in Persian affairs, which ended with his tragic death, continues to be an extremely topical issue both in Griboyedov studies proper and in the political history of Persia, Armenia and the entire Transcaucasian region as a whole. This publication presents dictionary entries, the content of which has changed significantly due to newly revealed facts. These are figures of the Persian side (Allayar Khan, Jafar Khan, Riza-Kuli Khan Kochansky, Ehsan Khan) and Russia (M.Z. Argutinsky-Dolgorukov, V. Ya. Vatsenko, P.G. Kakhovsky, I.A. Maltsov, Sultan of the Crimea-Giray). In addition, there are articles about European cultural figures (Voltaire, M. Malinovsky, J. Field).

**Viacheslav A. Koshelev**

## **"A READY-WITTED OBSERVER OF THE IMPOSSIBLE..."**

The article offers observations on life circumstances and love failures of A. A. Fet and his friend I. P. Borisov, reflected in their correspondence between 1849 and 1850. Parallels are found with the family picture in the comedy "Woe from Wit" and the images of Molchalín and Chatsky. The way Fet perceived Griboedov is commented as well as his use of winged words borrowed from the comedy "Woe from Wit". The meaning of Griboedov's nomination of "a ready-witted observer of the impossible" is revealed. The biographies and life circumstances of the characters of the comedy are analysed; in the context of Griboedov's works and a historical perspective, the images of the candidates for the hand of Sophia and their life strategies are interpreted, various interpretations of the image of Molchalín are noted. The innovation of Griboedov connected with the destruction of the moral perspectives in the traditional literary plot focused on the triumph of "the virtue" and the punishment of "the vice" is demonstrated.

**N. A. Tarkhova**

## **BRITISH PRESS ON THE FIRST ENGLISH TRANSLATION OF "WOE FROM WIT" (1857)**

The article is devoted to the responses of the English press to the publication of the first translation of A. S. Griboyedov's comedy "Woe from Wit" into English, made by N. D. Benardaki in 1857 (London). Reviews that appeared in the Scottish magazine "McPhail's Edinburgh Ecclesiastical Journal and Literary Review" and in the London newspaper "The Literary Gazette, and Journal of Archeology, Science, and Art", and the names of their authors have remained unknown in Russia so far. In both issues, British readers are introduced to the content of the Russian play and with its characters, both publications tell about the life and work of its author. At the same time, each publication has features that reflect not only the personal preferences of its author, but also some general ideas about Russia in the middle of the XIX century that existed in Great Britain. The first article, relying on the

text of the comedy, made an attempt to draw a general picture of the life structure and moral climate of modern Russia as a “not quite civilized” country, from the point of view of the British. The author of another one tendentiously covers the life of Griboedov, revealing dislike for him as a diplomat whose activities in Persia were successfully directed against British influence in this country.

**Angela Brintlinger**

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## **GRIBOEDOV AND WITTINESS IN THE USA: UM, RAZUM AND ZAUM'**

In 2020 Columbia University Press in the United States published a new translation of A. S. Griboedov's play *Woe from Wit* into English. In the article are discussed the experience of teaching the play in a classroom of non-specialist college students and the particular complications of the play for such readers. Examples from student papers are used and the problem of vocabulary in English is discussed. The author concludes that even though the new translation conveys the content of Griboedov's play, gives American students an opportunity to expand their knowledge about 19th century Russia, and in parts remains a comedy, certain nuances of the playwright's poetic inventions are not yet visible. In conjunction with A. S. Pushkin's *Eugene Onegin*, *Woe from Wit* illustrates specific political and moral qualities of society in the first quarter of the century, but the idea of *wit* remains unclear for students. Teachers of Russian literature in institutions of higher education in the United States and other English-speaking countries, through *wittiness*, along with the concepts of *wit*, *beyond sense*, and *reason*, help students learn about Russia. The new edition of Griboedov is yet another instrument in this effort.

## **BIOGRAPHY AS A CULTURE**

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## **TO THE ISSUE OF THE USE OF HISTORICAL ANECDOTES IN RECONSTRUCTION OF A.V. UVOROV'S BIOGRAPHY**

Historical anecdotes are not an objective source of science data. Many of them are not supported by documents; however, they are actively used by some authors in the reconstruction of the biography of A. V. Suvorov. The article examines a number of historical anecdotes about the great Russian commander. In the works of biographers (F. Smith, N. A. Polevoy, A. F. Petrushevsky, K. M. Osipov, I. I. Rostunov, A. V. Shishov, etc.), narratives based on historical anecdotes have undergone significant changes. They became key moments in the described biography and vividly characterized the personality of the commander.

The paper analyzes the narratives based on four anecdotes about Suvorov:

- 1) Hannibal's meeting with young Suvorov, which determined the fate of the latter;
- 2) the capture of Turtukai by the commander, the subsequent trial of him and the resolution of the empress: "Winners are not judged";
- 3) Kremenchug maneuvers and Suvorov's request to Catherine to close his debt;
- 4) the quarrel between Potemkin and Suvorov after the capture of Izmail.

The analysis of historical anecdotes and their subsequent use in the reconstruction of Suvorov's biography showed that:

1. Over time, an anecdote can become a key element in creating a narrative about a turning event in the life of the commander. Thus, supplemented by the speculations of researchers, the conversation between Suvorov and Hannibal turns into a determining factor in choosing a military profession. The quarrel with Potemkin after the capture of Ishmael deprives Suvorov of rewards for the assault on the fortress and destroys his career.

2. A historical anecdote is used to fill out details of an event that did not actually occur. The invented "Kremenchug maneuvers (teachings)", an event that replaced a simple review of the troops, turned into a stable narrative precisely because the joke about "three rubles and a half" was included in this story.

3. The initial anecdote is very poor in content. However acquiring details, the joke turns into a stable narrative with artistic appeal and drama. Similar stories about Suvorov took shape of completed stories by the end of the 19th century. Since that time, many new historical sources have been put into scientific circulation, putting most of these stories in doubt. However, due to its artistic attractiveness, such subjects are actively used today.

## THE POETICS OF THE PLOT

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### **PERSON AND SUPREME FORCES: INVARIANT ELEMENTS IN SCENES OF BOLDINO WORKS**

In one way or another study of poetics is associated with the identification of recurring elements that pass through the creative work of the author or appear in a group of his works. We have already noted that in a number of Pushkin's works (mostly prosaic and dramatic – first of all, in "The Tales of Belkin" and "Little Tragedies"), as in a number of others, some plot invariants manifest themselves with surprising recurrence. These works (mainly created in the Boldin autumn of 1830, but not only) was called by us Boldin (BW), and the corresponding invariant – Boldin (BI). Namely, there is an invariant plot that includes such elements as a provocation, an agreement, a visit by a "guest", a fight (for a woman), and retribution. Further, it turned out that Pushkin's works of another group (in which BP is present) are connected not only by the plot, but also by a similar scene. A common element in it is the presence of a hidden observer (hereinafter HO for brevity) – mainly carrying a hidden threat (but occasionally, on the contrary, a beneficent one).

In this work, we take a third step in this direction and identify one more invariant (mainly inherent in BP), based on other elements of structurally repeating scenes. This is an unexpected actualization of danger associated with some supreme power and hanging over the character, and the reaction to it. (For brevity, the situation as a whole is called ASP – the actualization of a supreme power). Basically, this reaction leads to a physical fall. If we compare the invariants HO and ASP, then both of them, in contrast to BI, refer to separate scenes. However, while HO focuses on what is outside the scene boundary (the presence of the observer), ASP refers to the part of the space where the character is. In this sense, the HO invariant tends to the external point of view, and ASP – to the internal one.

The recurrent scene of falling actualizes the role of the vertical dimension. Similar elements are present in the works of Pushkin's sculptural myth, where the vertical is significant in relation to the forces themselves acting on the characters.

All three invariants (BI, HO, ASP) are united by one important property: in one form or another it is a challenge of fate (usually sudden) and a person's reaction to it. Whether to pray to a supreme power for mercy, run away or engage in an unequal battle is the choice made by the person.

## MOTIVE

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### **ABOUT GHOSTLY HORSES – «GUIDES» TO ANOTHER WORLD IN THE ACMEISTS' BALLADS**

The article deals with ghostly horses – «guides» to another world in acmeistic ballads. The works of N. Gumilev, Vs. Rozhdestvensky, O. Mandelstam, G. Ivanov and I. Odoevtseva are considered in the article. The main characters of the ballads are most often riders, and their horses are endowed with demonic or just mystical functions, or in some cases they save the characters, act as their defenders. Horses carry the rider to another space, horses kill characters or help them.

The motive of travelling is traditional for the ballad genre. The characters of classical ballads often move in space, find themselves in mysterious places. These characters are either horsemen or personages riding in sleighs, horse-drawn carriages. The movement itself from one spatial topos to another is a characteristic plot of a ballad; therefore horses are an integral part of the picture created by the poets.

N. Gumilev's one of the most famous ballads «My friend Lucifer gave me five horses ...» is analyzed against the background of other poet's poetic ballads – «The lost tram», «The horseman», «In love with the devil». Interesting texts from the point of view of the plot-forming role of horses / riders / races are Gumilev's acmeist friends' works: Vs. Rozhdestvensky's «Ballad» («It was in a voiceless time ...»), O. Mandelstam's «On a high pass ...», G. Ivanov's «Scottish ballad» and I. Odoevtseva's «The ballad about a cabby».

G. Ivanov's and I. Odoevtseva's works show how easy it is to write a «variation on a theme» on the basis of classical and «worked out» genre. The 20th century brings a rethinking of all canons and traditions. And the genre does not turn out to become obsolete, does not disappear into oblivion, but it is actively used by both symbolists and acmeists. As a result, the ballad

acquires new properties: in addition to the tragic and tense plot, it becomes the poem with a high level of reminiscent layer, which the author's obvious irony can be seen through. The poets look inside the ballad, transform it, combining various details and demonstrating the process of creating the text.

Therefore, in ironic ballads, the image of a horse is reinterpreted – romantic features are weakened, deliberately strengthened, or disappear altogether. And the word «steeds» itself can be replaced by the word «equine», which not only does not strike sparks (associated, for example, with the devil's flame), but generally staggers with difficulty (for example, «The ballad about a cabby» by I. Odoevtseva).

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## **THE MOTIVE OF «CREATIVE FIRE» IN THE POETRY OF K.D.BALMONT**

The article summarizes the author's long-term reflections and observations of other scientists about the spiritual path of K. D. Balmont. In understanding the semantic dominants of Balmont's poetry, the author proceeds from the convergence of artistic and aesthetic experience with religious, which was so characteristic of the era of symbolism. Thus, in the poem "Death", which opens the book "Under the Northern Sky", the "epiphanic" basis of the poet's vision is revealed – the aim of the symbolist artist to reveal the Divine will in the created world, bringing artistic creativity closer to Christian sacraments, since the Poet in symbolism is an accomplice of Divine creation ... God, as a powerful creative principle, also calls man to be a creator. So, already in the dramatic poetry of Balmont in the 1890-s the images of the world mystery are born, defining the entire creative path of the poet. The author shows the connections of the symbolist poet with the searches of Russian religious and philosophical thought of that time: Solovyov's theme of God-manhood and total unity, reflections on the energies of the Creator in creation and the cosmic essence of the church. It is considered as the growing motive of the creative fire associated with the motives of transformation, resurrection, rebirth, awakening, expresses the all-unity of the Divine will, cosmic life and the poet. The images of burning and furious striving anticipate the rise of the image of the sun – the divine, victorious light in Balmont's poetry. The poet is "wise, dedicated", the "son of the sun." It is determined that the conjugation of sunlight and divine will is one of the characteristic motives of Balmont's poetry. The experience of the world mystery gives rise to the ontologism of Balmont's poetry, his pathos of peace, organic for Christian cosmism. Thus, in the poetry of Balmont the theme of a bright apocalyptic is outlined. The ontological foundations of the world are light and burning, beauty and love. The world has a fiery, Heraclitean basis. The poet's testament is to be "in the eternal creative fire", to be "the salamander of the creative Fire" (the book "The Liturgy of Beauty"). It is emphasized that the motive of the "creative Fire" becomes decisive in the creative path of the poet. In all the elements, the poet perceives the higher, creative principle – the wisdom of the universe. In "Sonnets of the Sun, Honey and Moon" the world is full of the eternal movement of fire, and the poet is an active participant in this creation, the eternal creation of the world. The Poem of Peace is permeated with the divine creative principle. The poet realizes himself "at the fiery feast of the creative Fire". Nature is permeated with it. Man is involved in him. The poet glorifies the creative, godlike principle of man in the person of his favorite artists and poets. It is emphasized that the theme of the Divine Will – the creative fire becomes dominant in Balmont's late works the 1920s. The final book of the poet of that period is dedicated to the victory of creative principle. "In the Extended Distance: A Poem about Russia" the motive of "creative fire" resounds both in the enclosing wreath of the Basis (Osnova) sonnets and in the ligature

of the Name-Signet sonnets, defining the poet's path "from darkness to light". "God's truth of joyous singing" gives rise to a boundless cycle of verses and a liturgical sense of peace. The work ends with the analysis of the wreath of sonnets "Basis", in which the creative basis of the world combines all polarities. The "Triumph of the Creative Fire" foresees the deep connection of everything, and this connection expresses the Divine wisdom of creation.

## TEXT. CONTEXT

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### **HISTORICAL AND LITERARY CONTEXTS OF OF VSEVOLOD IVANOV'S STORY «RUNNING ISLE»**

In the article the story of V. Ivanov's «Running Isle» and the typologically close stories of M. Plotnikov «Belovodye» and V. Shishkov «Scarlet Snowdrifts», as well as A. Platonov's story «Ivan Zhokh», united by the theme of the search for Belovodye, are considered in the historical context of the first half 1920s, when after the death of V. I. Lenin, the questions of the historical path of the country and new social ideal were updated – communism. The Belovodsk legend, included in the named works of art of the post-revolutionary literature, which was created in the 18th century among the Old Believers and represented the earthly kingdom with ideal social relations, reflected the peasant aspirations of the social ideal of truth, righteousness and justice and was a kind of mandate for a new power, an attempt to correlate two social ideals. The typological commonality of these texts is revealed in the article by the example of the analysis of their compositional structure, which includes similar elements. The works of Plotnikov, Shishkov and Platonov open with the image of the righteous land – Belovodye, created on the basis of Russian folk utopian legends. The long and difficult path of the characters to Belovodye is the second compositional element of all the above-mentioned texts, but only in Shishkov's story it is presented as a spiritual path of human purification and transformation. As the third compositional element, the image of not «real» Belovodye is considered – a rich and free, but devoid of righteousness land, where travelers find themselves and where they begin to equip their earthly life. As shown in the article, the antithesis «temporal versus eternal», the substitution of the true ideal by the imaginary, is revealed by the writers with the help of the emphasized «old» needs and passions inherent in all people and destroying this earthly kingdom. The true Belovodye, however, does not disappear from the consciousness of the wanderers; as a result a symbolic image of a long path to a true social ideal appears in the works of writers. Each of the writers presents his own understanding of a possible attempt to correct two social ideals – the popular and the communist. Refusal to publish the story of Plotnikov and the assessment by Soviet critics of the works of Ivanov and Shishkov as far from «Marxist thought» indicate that the ideologists of the new authorities were unacceptable for the ideal of a righteous and just land that was embodied in the texts of the 1920s. The study of historical and literary contexts of Ivanov's story «Running Isle» clarifies the meaning of both this work and the book «Covert Secret» and the creativity of the writer in general. At the same time, the identification of the typological kinship of the texts of the 1920s. opens for researchers of Russian literature of the twentieth century new big topic.



# SIBERIAN TEXT

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## THE LANGUAGE OF IMAGES IN THE SHORT STORY «THE LIGHTNING OF ILLUMANING WORDS» BY V. A. NIKIFOROV–VOLGIN

Church Slavonic language is the central subject of the story. «The Lightning of illumaning words» shows characters reading in Church Slavonic discovering a special beauty of the words from liturgical books. Flashes of lightning mentioned in the title are used in the text to describe the impact of sermon on the audience and preeminence of Church Slavonic words, or represent an attribute of Deity. Such attributes of lightning as dazzle and brightness are augmented in the text of the story by an epithet “illumining” used in the ecclesiastical language. While giving an esthetical characteristic to the language of said books, this epithet indicates also to their semantic association with the light and heaven where the lightning is born and refers, at an underlying conceptual level, to the idea of the spiritual heaven and the Kingdom of God.

Besides, the image of lightning is conjugated with the images of light and water. For the narrator, all Church Slavonic words are permeated with the divine light. The abundance and apposition of words bearing the semantics of light impart to Church Slavonic phrases an affiliation with the Heavenly Sun of Righteousness and a “shining” nature to the whole text that becomes an exalted hymn to the language of the Church and Orthodox liturgy. Even the space where Deacon Afanasiy and Grandpa Vlas are talking changes its properties under the influence of Church Slavonic words: initially dark, it becomes as if illuminated by the dawn (in subjective perception of the narrator). The image of water often collocated with the lightning absorbs the gold color generously dispersed throughout the text.

Silver is another color characteristic of the liturgical language. On the one part, it refers to the semantics of jewelry, on the other part, to the heaven, bringing to the Church Slavonic an idea of completeness, making the language conjugated with golden shining of the sun and silver of the stars and causing it to acquire a cosmic nature through adsorption of the beauty of both day and night.

As a source of joy in the text, the Church Slavonic language serves for consolation of those who are estranged from the worldly pleasures because it reminds of the Easter.

The word “bloom” is the most frequent lexeme in the liturgical texts cited in the story. Most of all, it serves as a metaphor used to glorify the saints. Also, the bloom and the grass are compared with the human life. Thus, the same word used in the text of the story refers to directly opposite things: the eternal life of the saints and the temporal human life in this world. In the context of the story, the image of bloom shows a prospect for the people living on this earth: transition from the temporal being similar to transient things of this world to the eternal blissful life with the saints. The floral metaphor is conjugated here with the purpose of development and spiritual growth of the human soul.

Among liturgical fragments cited, there are texts that refer to the holidays of Christmas and Epiphany and the praising of the saints including martyrs as well as texts from the funeral and burial service. Here, the Church Slavonic text encompasses subjects of the beginning and the end of the human life on the earth, the eternal being of God and the immortality of the human soul.

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## **TREE IMAGE OF SIBERIA: LARCH**

The dendroimage image of Siberia is considered in the context of geopoetics and ethnodendrology. For the first time the proposed analysis systematizes the motives associated with the image of larch, one of the main trees in the region. The research materials are scientific works on ethnography and folklore studies, Russian and Russian-language fiction about Siberia written in the XIX-XX centuries. The name of the tree reflects its dual status: coniferous and deciduous simultaneously. The “gender” of the larch is also indeterminate: male / female. The larch has an “intermediate” position in the system of the most important dendroimages of the Siberian text: between cedar and birch. It can be associated with universal tree mythologemes (World Tree, Tree of Life and Death, family tree, etc.), but it most clearly embodies the basic concept of Siberia as a space of violence, hard labor, exile, concentration camps.

## **GENRE STUDIES**

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## **THE HISTORICAL POETICS OF CHILDREN'S LITERARY FAIRY-TALE: "LESOVICHKI" BY R. KUDASHEVA**

The interest to the creative work of R. A. Kudasheva, which determined the topic of this article, is caused by the lack of study of this notable children's writer at the beginning of the 20th century. Published only under pseudonyms, she has remained unknown to readers and researchers as a creative person.

The subject of our study is Kudasheva's fairy tale “Lesovichki” – a loose adaptation of E. Beskov's fairy tale “Children of the Healing Gnome”. The comparative analysis of these two texts, carried out in the article, led to the following conclusions.

Kudasheva is actively developing Beskov's plan to create a picture of the heroes' life in harmony with nature and among themselves.

The article highlights the main directions in the tale of Kudasheva on her version which are: orientation towards children's perception of a literary text, towards the co-creative imagination of the reader; enrichment and psychologization of the story; creating the image of fairy tale world without through event plot; including and developing the theme of kindness and attention to others.

The main directions in the work of Kudasheva on her version of the tale are highlighted. This is an orientation towards children's perception of a literary text, towards the co-creative imagination of the reader; enrichment and psychologization of the story; compositional organization of the plot unity of the fairy tale world in the conditions of a conscious rejection of the end-to-end event plot; consistent development of the theme of kindness and attention to others.

The success of following these directions is determined by the peculiarities of the author's poetics. They are: the detailing of the narrative, the complication of its style; creation of the effect of certainty resulting from the use of sensory poetics; combining prose with verse in the design of the plot; changing of narrators; leaning on the knowledge of the semantics of verse forms.

The author's method is systemic; it includes taking into account historical traditions and the ability to use them. This actualizes the question of establishing the place and role of Kudasheva in the history of children's literature. Nowadays this aspect is exacerbated also by the readers' interest in the fairy tale "Lesovichki".

## **THEORY. REFLECTIONS**

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### **ON THE PARADOXICAL NATURE OF LAUGHTER IN THE LITERATURE OF THE XX<sup>TH</sup> CENTURY**

The article deals with the paradoxical facets of the ridiculous comprehension of life's absurdity. Writers of the twentieth century, especially satirists and humorists, actively use the structures of paradox and related phenomena of alogism, antithesis, fantasy, absurdization, and oxymoron. Even Aristotle, as the author of "Poetics", felt the main feature of laughter – its paradoxical nature. Paradox and laughter are related by their inherent structural ambiguity, pulsating ambivalence. M. Bakhtin wrote about the ambivalence of laughter. Modern researchers, V. Schmid, in particular, understand the paradox as a sharp change of points of view. Paradox and laughter are often a platform for the conflict of different logics – ordinary logic and "paralogy" (alogism). Consideration of the typology of objects of ridicule helps to reveal the paradoxical nature of laughter. The objects differ in their scale. At the same time, attention is drawn to two types of object: firstly, it is an integral system (an institution, a professional team, power institutions) and, secondly, an individual person (one or another type of hero). Comprehending the integral system of social relations in an institution (newspaper editorial office, theater team, museum complex), the humorist explores the balance of authority and authoritarianism, discovers a hidden set of imaginary values, reveals their simulativeness, discovers the features of pseudo-existence. The situation is different when understanding an individual person as an object of ridicule. The typology of satirical and humorous characters includes many dozens of different types, variants and modifications. The article draws attention to the problem of an adventurous hero. This type of hero was extremely popular in Russian literature of the 1920s. The paradoxical nature of the adventurous hero lies in the fact that, despite the criminally dubious nature of his activities, he sometimes causes the reader not to condemn, but a certain sympathy. The reader's attitude to the hero of the novels by I. Ilf and E. Petrov, Ostap Bender, is the most illustrative example of such a paradox. Reading such artistic texts of the 1920s, you come to a logical conclusion: both the paradox, and laughter, and an adventurous event share a common significant component – their surprise, the unpredictability of the final.

In addition, it is of interest to study the paradoxical in the very verbal fabric of a comic work. In particular, pleonasm is described as a component of the funny technique.

It denotes a paradoxical contradiction between the necessary and the redundant in the description. The use of pleonasms as a means designed to create a laughing reaction in the reader is often situational in nature. A speech error sometimes turns out to be an elementary author's provocation, which is adequately read by the recipient and the whole volume of meanings inherent in the text opens up to him.

A similar paradoxical-conflicting nature is associated with the two-dimensional texts associated with the laughing attitude, which are built on the model of the anti-genre: false panegyrics, anti-idylls, dystopias. An external statement turns into a previously hidden denial, which is unexpectedly revealed in the form of a laughing explosion.

## **YOUNG PHILOLOGY**

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### **THE PROBLEM OF GENRE IDENTIFICATION OF THE CLOSET DRAMA OF 18TH-19TH CENTURIES**

In the paper "The Problem of Genre Identification of the Closet Drama of 18th-19th Centuries" Olga Alekseevna Zhuravleva focuses on the problem of genre identification of non-stage drama in romantic literature at the turn of the 18th-19th centuries. The author argues that the closet drama of 18th-19th centuries is a theater independent hybrid literary form that combines dramatic and epic features. At the beginning of the article, she singles out two types of reasons for the development of drama for reading: literary, associated with the development of poetics, and extra-literary, due to the historical process. The author discovers the genesis of the development of antitheatrical drama in the ancient tragedies of Seneca and the dialogues of Plato, Cicero, Lucian, which are characterized by "rudimentary performativity". In Elizabethan literature, closet drama written by women developed as a "pupil" form of drama, representing a writing practice for aspiring authors. The closet drama generally appears in such historical periods when it is impossible for the author to stage drama due to social, political, religious, ethical or aesthetic reasons. Another prerequisite for the development of closed drama is in the change in reading practices in the 16th-18th centuries.

The development of closed drama was also influenced by the reception of Shakespeare's plays by romantics. The spread of closed drama in romanticism is due to the fact that, as a form of opposition to the theater, it provided romantics with the opportunity to express radical political, social and artistic views. The 19th century closet drama is a product of the crisis of the dramatic form, it illustrates the large-scale process of the restructuring of genres in European literature, caused by the search for artistic forms to express new modes of perception of reality discovered by romantics. On the example of the tragedy "Cenci" by P. B. Shelley and V. Hugo's drama "Cromwell" the author illustrates the dependence of romantic closet drama on imagination and its opposition to the formal requirements of the stage. The anti-theatricality of romantic plays is understood as their conceptual position in relation to the limiting external reality.

The influence of the novel form on the dramatic one leads to the fact that the drama turns into a dramatic story, in which heterogeneous elements interact equally. This type of drama is based on syncretism and grotesque, it has a weakened performativity, but all the features of the dramatic kind are inherent in it, such as dialogism, conflict, action developing along a certain trajectory, specific structure, etc. Finally, the author concludes that the closet drama is a literary form that has dramatic features, but is free from stage conventions, potentially scenic, but intended by the author primarily for reading.

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## **FEATURES OF INTERPRETATION OF BIBLICAL FEMALE IMAGES IN LYRICS BY ANNA AKHMATOVA**

“Akhmatova and the Bible” is a rather traditional topic, nevertheless, a number of modern researchers note some “ambiguity” in its development. In our opinion, Akhmatova’s interpretation of biblical images differs in peculiarities due to the combination of historical, Christian and autobiographical contexts of her work. Having survived the civil war and revolution, just like many poets of the Silver Age, she correlated them, firstly, with the events described in the “eternal book of mankind”, and secondly, passed them through the prism of her own experiences, which allows us to talk about the gender aspect of her reception of biblical female images.

In an ambiguous interpretation, they are presented in a small series of Bible poems. There is no coincidence that she chose these biblical subject and characters that formed the basis of the cycle. Rachel, Melchola, Lot’s wife are pure Akhmatov’s characters. The character sketch of Rachel is retrospective: the poetess focuses on describing her behavior, focusing only on those Old Covenant scenes that play a significant role in depicting her psychological state: this is the acquaintance of Jacob and Rachel, the agreement of the young man in love with Lavan, his insidious deception. Rachel is shown in the moments of severe psychological shock; she experiences a love passion that suddenly turned into grief.

In the second poem of the biblical cycle “Lot’s wife” written in 1924, Anna Akhmatova interprets in her own way the biblical scene of Lot’s family outcome from the sinful city of Sodom. In the text of the Old Covenant, Lot’s wife is assigned only a few lines. Akhmatova recreates her psychological appearance in its entirety, explaining her fateful act in her own way. According to Bible commandments, he calls into question the righteousness of Lot’s wife. To Akhmatova’s opinion, she is a righteous woman, raised in love and respect for God. Together with her husband and children, she leads a decent life. She is ready to leave the sinful garden with them, although she can’t forget those places where she was happy. She can’t renounce the sweet memories of her former life.

Melchola is the last poem in time and place from the Biblical poems cycle. If in the biblical plot the character acts as David’s savior, in Akhmatova’s poem the perversion of her image is obvious: Melchola appears as an arrogant infernal beauty, as evidenced by a comparison with the foremother Lilith. Through Melchola’s tense monologue, a deep internal conflict is transmitted: the struggle of passionate feeling with female pride that reaches infernality.

In general, the interpretation of Old Covenant female characters in the Akhmatova Biblical Poems cycle is distinguished by a non-canonical character, which is due both to the peculiarities of the personal reception of biblical manners.

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## **INTERTEXTUALITY AS A TECHNIQUE IN THE EARLY DRAMA OF IVAN VYRYPAEV: TYPES OF CITATIONS**

The idea of intertextuality is directly related to the postmodern feeling of lack of novelty: the desire to see the present is burdened with the past. A person of the postmodern era wants something new, but in the end he gets something that already exists, formulated, said before him.

The postmodern self-reflexive game with styles, citations and vocabulary allows us to turn to a recognizable cultural code and at the same time paradoxically remove the secondary nature, to declare that a postmodern text is not a replica, but a construction of ready-made fragments of those fragmented cultural codes.

Having the experience of postmodern culture, the modern author is looking for a way out of the postmodern impasse, rejecting total nihilism, but retaining the right to use postmodern tools.

The persistent appeal to biblical subjects is a postmodern appeal to the cultural code, and on the other hand, a renaissance of interest in the “eternal”. The latter is characteristic of the new aesthetics, into which, as we believe, postmodernism is evolving. What we are trying to comprehend as postmodern escapes from the system and makes us think about the development of a new classification, initiates the comprehension of a new cultural dominant.

Within the framework of the language game, Vyrypaev appeals to the cultural background of the recipient through the use of allusions to religious symbolism. It is impossible to ignore the religious context, although it is no longer viable in the classical, canonical form – this is the idea that Vyrypaev comprehends in his early dramas. The character is involved in the structural relationship between the text of the play and the allusion to the biblical discourse.

Using the example of Ivan Vyrypaev’s dramaturgy, the movement of the aesthetics of the epoch is traced, which is realized in the aesthetics of specific works of art. The postmodern idea of the absence of novelty does not work for Vyrypaev: a fundamentally new form and a new reading are born on the material of the old. Vyrypaev’s dramaturgy does not recognize itself as secondary – and in this we see the beginning of the exit from the aesthetics of postmodernism, the complication of the formally postmodern text at the ideological and content level.

The use of different layers of intertextuality is a distinctive feature of Ivan Vyrypaev’s early dramaturgy. Here there is a complication of aesthetics, and intertextuality, outwardly presented as a postmodern technique, is characterized by a serious attitude to the quoted text and the absence of a connotation of cynicism and ridicule towards the source – which is not typical for the aesthetics of postmodernism. Such a change of perspective and the author’s intention to raise the question of returning to universal fundamental themes and values through the optics of postmodern intertextuality indicates a fundamental shift in aesthetic attitudes of perception in culture and art of the early 21st century, fatigue from the era of total cynical nihilism and an intuitive search for new artistic solutions taking into account the already existing cultural experience of postmodernism solutions.

# CULTURAL STUDIE

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## **MUSIC OF THOUGHT OF S. KIERKEGAARD**

The work of the Danish philosopher Søren Kierkegaard «Either-or» was published in 1843. At first, the author appears to be a real connoisseur of art, admitting only one cult of beauty. He reflects on the nature of music, harmony and considers Mozart's opera «Don Giovanni» as the pinnacle of musical creativity. Through the character of Don Juan, Kierkegaard recreates the type of aesthetic personality in the spirit of romanticism. The depiction of the life of an esthetician chasing pleasure is represented by the stylistic variety of works of different genres included in the book, united by a common mood. Ordinary life situations are seen and heard by Kierkegaard in the conjugation of the momentary and the eternal, and feelings are conveyed by the language of musical images – an additional and powerful source of expression. The book consists of two strictly opposite parts. In the works related to the first part, the relationship between the aesthetic and the demonic is revealed. Music, which is the conductor of human passion for aesthetics and lies outside the spirit, reveals the area of the forbidden by the Christian religion. In various works Kierkegaard outlines three existential positions: aesthetic (sensually direct), ethical (following a moral duty) and religious (where faith is valued above all). But the transition from one stage to another cannot be carried out clearly and consistently. An individual experiences many conditions that are very difficult to comprehend. And it is no coincidence that Kierkegaard creates his works in various genres using pseudonyms every time. He also appears as a talented writer with an impeccable style, an ironic critic and a religious preacher. Obviously this is not only a literary method, but an existential experience – a continuous dialogue of the thinker with himself. This feature of the narration can be comparable to the phenomenon of polyphonism in music, the simultaneous combination and equality of voices. In the 1920s, M. Bakhtin wrote his famous work «Issues of Dostoevsky's Poetics» and revealed a special type of artistic thinking that found expression in a polyphonic novel. It is known that Bakhtin was familiar with the work of Kierkegaard and noted the extraordinary closeness of the work of the Danish genius to Dostoevsky. Musicality manifests itself at different levels of Kierkegaard's creations. The author attempts to combine the language of prose and the language of music together, finding a lot in common between them, because both of these languages appeal to the human ear. The prose is the focus of consciousness, and music, being connected with the irrational, can convey a secret meaning inexpressible in words. The new poetics of Søren Kierkegaard, which arose on the verge of literature and music, was reflected in the work of artists of subsequent eras, and the philosophical and cultural aspects of the doctrine have not lost their depth and relevance today.