

SUMMARY

NEW APPROACHES IN LITERARY CRITICISM

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PERSPECTIVISM IN ART AND THE NOVEL OF THE 20TH CENTURY: DEFABULIZATION

The problem of perspectivism in literature and art is not the problem of relativism and the post-truth condition, but a problem of the productivity of the author's creative choice and the value of his vision of the world. This statement of the question is close to the philosophy of perspectivism of F. Kaulbach, who asserts the principle of correlation of a person's place, experience and way of life their free search with the perspective of interpretation of the world that corresponds to their semantic horizon. The problem of perspectivism of the twentieth century in art is determined by H. Ortega-y-Gasset in his works devoted to the problem of new artistic languages as new perspectives of the artist's creative vision. Perspectivism in literature and art is considered as a sense that is created and gradually realized by the artist in the process of constant reflection on their activity and its creative tasks and a result of the artist's interpretive efforts in the acts of aesthetic communication with a man and the world. The specificity of perspectivism in art is determined by the relation between the author and the hero in the aesthetic object, that is, in the acts of the subject's active appeal to the value-based activities of reality, which receive in his work an aesthetically modeling "over-life" completion, transferring them into a different value-based plan.

The perspectivism of the XXth century novel is determined by the formation of new artistic languages. Their task was to overcome the crisis of the classical form caused by the crisis of the value systems of modernity. One of the most important directions of changes in the structure of the novel form was the defabulization of the novel, that is the reduction of the story as its leading value perspective.

"Story" is considered as a literary form of a narratively completed sequence of events with a value-defined content. A plot of a novel is a successive narration, the key interest of which is the behavior and fate of a literary hero. Diegetic narration as the main form of the first prose novels asserted the value of an interesting personal fate and personal experience of the average person. The rhetorical culture of the XVI-XVII centuries sought to overcome the boundaries of the personal and give picaresque greater semantic significance due to references to the high tradition of culture. But even in the situation of the appearance of an omniscient author-narrator, the plot of the novel in the XVIII and XIX centuries, as a rule, remained the basis of the semantic perspective of the novel, focused on the fate of an individual.

In the situation of the crisis of modern culture at the turn of the XIX – XX centuries, ideas about the goals and meaning of the existence of the hero as an autonomous subject, as well as about the coherence and integrity of the overall picture of the world are being shaken. This leads to the fact that the plot loses its most important foundations and there is a situation of disconnection of the subject-event plan of the novel and the metaphysical plan associated with the meaning of human existence, but realized almost only at the level of the form of the work. Using the example of the works of Flaubert and Maupassant, it is shown that this leads to a serious crisis of "story" and the formation of a substantially new value perspective.

A feature of the perspectivism of the twentieth century novel is the consistent defabulization, which transfers the “history” of the work into a new value plan: in Thomas Mann’s novel “Der Zauberberg” and Faulkner’s novel “The Sound and the Fury”, the role of plot eventfulness is consistently devalued: Faulkner’s “the story of two fallen women” is deliberately discredited, Thomas Mann’s “story” is purely experimental and ironic. The time of the events of the novel story is transferred into the story-based development of the conscious space: for Faulkner this is the space of author’s consciousness, considering the unsightly events of the characters’ lives to be their desperate fight against time, for Thomas Mann this is the space of the hero’s awareness of the problem of an insoluble conflict in the transpersonal value foundations of his being. In general, the perspectivism of the twentieth century novel lies in the creation of new forms of vision and understanding of reality: the time of the development of the story, traditional for the plot, is transferred into the space of the consciousness of the hero or author: the novel becomes primarily a novel of consciousness.

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PHYSIOLOGY IN AESTHETICS AND POETICS: BODY VS DISCOURSE

Within the framework of the article physiology is understood in the anthropocentric sense of the concept. The article deals with several types of interaction between the discourse of physiology and artistic discourse: humoral, sensory-affective, metonymic, naturalistic, post-symbolic. The article is based on the material of different stages of Russian and foreign literature evolution. The subjects of analysis include various receptive and creative aspects of “physiological aesthetics” and the role of physiological motives and metaphors in the characterology of characters. In Latin literature, deviation from the physiological norm was already the most important element of depiction of physiology. The physiological symbolism of bile, liver, spleen, the state of melancholy and spleen are associated with the affects of the author of the satirical discourse and a special type of hero (an outsider and embittered antagonist) in European and Russian literature. The romantics’ ideas about the peculiar sensitivity of poets and the possibility of stimulating insanity predetermined the importance of the motifs of sense perception and pathophysiology in modernism and the avant-garde. In lyric poetry, the manifestations of various affects are physiological. They are caused not by reactions to the external environment, but by strong emotional experiences that occur inside the lyrical subject and are then realized in various bodily manifestations. French naturalistic criticism and prose of the XIX century show a special interest in the physiology of the author and the protagonist, his “race”, build, temperament, diseases. The poetic discourse and the physiology of the author’s body become metonymies of each other for the first time in W. Whitman’s poetry as the rhythm of his poems corresponds to the rhythm of his body. By the beginning of the twentieth century, “physiology” no longer appears as a strict science studying the laws of living organisms’ functioning, but as a “doctrine of Nature” in general, which is a return to the etymology of the word (“φύσις” + “λόγος”). In contrast to Aristotle’s “mimesis” in relation to Nature, creative work and the human body are depicted as parts of Nature. A term with a sufficiently wide field of application thereby turns into one of the metaphors of parallelism and the interweaving of organic-natural and inorganic, in which the physiological phenomena of the human body become an integral part of a broader whole of the plant, animal and cultural worlds. Individual and collective normative poetics are built on the ideas of the dynamic unity of all Living Things. In the theoretical manifestos and poetic practice of Russian post-symbolist movements, metaphors of “organism” and “physiology” are widely used. In Russian futurist poetry all physiological manifestations of the lyrical subject’s organism are limited to his body and are most often hyperbolized.

L.E. Lyapina

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THE POETICS OF POLYSENSORY COMPOSITIONS IN THE LYRICS OF A. FET AND HIS CONTEMPORARIESJ

The interest in the phenomenon of polysensory compositions, which determined the theme of this work, is caused by insufficient knowledge of the existence and poetics of this technique – which has been actively used in Russian lyrics since the nineteenth century. In the article, the most interesting of the identified ways of using the technique of direct interaction of images of various sensory modes for compositional and plot purposes by different authors are subjected to a comparative analysis for its subsequent systematization.

Primarily the works of lyric poets of the first half of the XIX century, in which the productive possibilities of using this technique were tested, became the subject of attention. This appeared in some poems of M. Lermontov and F. Tyutchev. At the same time, their approaches were qualitatively different: Lermontov used polysensory to complicate and dramatize the plots of his ballad poems; Tyutchev experimented with replacing the traditionally elegiac visual beginnings of texts with sound ones. In the post-Pushkin period, the use of polysensory is becoming more and more popular and diverse. The central figure of this process was A. Fet. He amazingly accurately felt and used the image-creating possibilities of each of the five types of sensory modes, as a result of which polysensory becomes one of the most important mechanisms for plot formation in lyrics – which is shown in the article on specific material. This was facilitated by the leading role of sound imagery in Fet's artistic system, which provided maximum associativity and a wealth of possibilities of results for creating the most important phenomenon for him, a multifaceted, deeply feeling personality in her dialogical contacts with nature and the world as a whole. A similar, but aesthetically somewhat different from Fetov's picture can be found in the lyrics of his contemporaries and followers, which is demonstrated by two examples.

Thus, in the artistic system of Ap. Maikov, focused on the visual principle, the determining role is occupied by the visual mode, subordinating the rest. At the same time, in his later work, Maikov combines it with sound, subordinating the poetics and problematic of plots to the interaction of the visible with the audible. Polonsky, taking a position determined by a dramatized psychological vision of life, creates a poetry of doubts and searches, replacing the hero's Fet's universalism with a contrast of the real and imaginary – and selectively using the possibilities of polysensory for the visual expression of dialogism.

The analysis shows the system-historical nature of polysensory used in the poetics of lyrical plot formation, and the variety of its forms, manifested in connection with the individualization of the creative positions of the authors of the post-Pushkin period, led by Fet.

THE ARCHETYPE. SYMBOL. MYTH

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ARCHETYPES OF FEAR IN THE SYMBOLIST NOVEL AND THE PROBLEM OF GOTHIC HORROR TRANSFORMATION

The article presents the analysis of Gothic tradition in Russian Modernist literature of the beginning of the 20th century. This issue has not yet been thoroughly studied in contemporary literary research. The objects of analysis are symbolist novels of Fyodor Sologub (“The Petty Demon”), Valery Bryusov (“The Fiery Angel”), Dmitry Merezhkovsky (“The Resurrected Gods. Leonardo da Vinci”), Andrey Bely (“Petersburg”), Aleksei Remizov (“Sisters in Cross”), etc. The goal of this analysis is to study the transformation of the Gothic tradition and demonstrate the functions that horror carries as an artistic method in a Symbolist text. The article applies comparative, cultural, typological, and intermedial methods, as well as principles of historical and theoretical poetics. The analysis showcases that horror as a paradigm of artistry bears a symbolic and expressionistic function of “trauma” of the conscious of both character and reader. It is channelled towards the expression of a metaphysical horror and existential fear, as it represents the sphere of subconscious or pathological condition of the characters. These states date back to the mythological prototypes of fear (abyss, labyrinth, vicious circle). They also express a “border-line state of consciousness”. The article examines the subjects of “rite de passage” and “dance macabre”, which are vital for Symbolist novels. Horror becomes a manifestation of anthropological problems, defines the metaphysics of terror and acts out a symbolist-expressionist role. Due to this, the novel is enriched with motives of Existentialism philosophy and style of expressionism. In the artistic sense, the role of horror is important in the creation of a system of leitmotifs and images. Thus, it can be stated that the Symbolist functions of horror contribute to the formation of a neo-mythological nature of texts. Neo-gothic poetics appear as a neo-mythological strategy.

BIOGRAPHY AS A CULTURE

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ROCK-POET’S PREBIOGRAPHIC FACE IN FOCUS INTERNET-DISOURSE (ARTICLE TWO)

In the context of the dynamics of the value orientations of the biographical genre, the article examines a rock-biography, reveals its essential differences from the canonical parameters of the genre of the writer’s biography, indicates its connection with prebiographical intentions presented in the Internet-discourse. The originality of the genre concept of the biography of a rock-poet is analyzed in connection with the change of the reference countercultural image (from the policy of *self-destruction* to the position of *improvement*); possible approaches to its creation at the present stage of cultural development are studied. Biography and prebiography, vulgar biographism and its unprofessional implementation through Internet-communication are reviewed in a unified cultural-philosophical manner. The author of the Internet-commentary is

understood in the article as a prebiographer, and the strategies for forming the prebiographical face of a Russian rock-poet (on the example of Konstantin Stupin) are presented in the light of Internet-discourse. The media-game indication of private life by prebiographers is studied systematically: a group of constructs is singled out, suggesting identification with the rock-ideal, which are considered from two recipient positions (the ideal rock-recipient and recipient groups of other cultural preferences). The arguments of a group of participants in the Internet-discussion, reserved in their moral assessments, are being studied. A meaningful feature of the comments recorded in this regard is the desire to eliminate confrontation on a cultural basis and the moral character of the act of the biographical author. The contrast of the image of the rock-poet is also presented from several points of view; the tendency of the novelistic description of the life system of K. Stupin is characterized. The comprehension of the religious and philosophical markedness of the relationship between the *author's principle* and *creative thinking* is carried out in the light of the Internet-discourse of the participants in the dominant culture. It is suggested that the primacy of a prebiographical culture-oriented strategy can turn a rock-poet into a *borderline Other*, which will deprive representatives of other (non)countercultural trends of the opportunity to know the general cultural unintentional embedded in the formally-meaningful paradigm of a rock-text. It is noted that the emphasized moral and ethical unilinearity in the background field of creating a rock-biography will produce a negative perception of the poet's works, which in the future may exclude his value significance from the field of creative memory of culture. The question is raised about the role of the prebiographer in creating a biography of a rock-poet. In the light of the findings, a number of questions are formulated, the solution of which is aimed at further theoretical and methodological development of possible ways to create a biography of a rock-poet in modern sociocultural realities.

INTERMEDIAL DIALOGUES

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RECEPTION OF SPANISH PAINTINGS IMAGES IN THE RUSSIAN POETRY OF THE SOVIET AND POST-SOVIET EPOCHS (1950s – 2000s)

The paper deals with Spanish paintings images in the Russian poetry of the 1950–s – 2000–s. The study materials are texts by B.A. Ahmadulina, I.A. Brodsky, Z.M. Val'shonok, A.A. Voznesensky, A.I. Gitovich, E.A. Dolmatovsky, I.V. Elagin, N.P. Konchalovskaya, A.S. Kushner, S.S. Orlov, M.B. Tarasova, S.N. Tolstoy, V.S. Shefner. The connection of Spanish paintings images to the Spanish myth of the Russian culture is determined what is actualized with referring both to myth images of culture heroes (Velazquez, El Greco, Goya, Picasso, Dali in our case) and to duality – the 'dark' and 'bright' sides of the myth.

Velazquez is marked in Russian culture as a realist and humanist, thus his imagery in the Soviet poetry is marked as belonging to the world of immortal beautiful art as a variant of the "bright" side of the Spanish myth. This world is opposed to the 'dark' side in the form of spacts of fascist neo-barbarism or the power of money. Such an interpretation gives the characterization of Velasquez's painting a non-expressive character, since its essence is shown to be monolithic, non-contradictory. Heterogeneity is actualized in the post-Soviet Kushner interpretation of the text "Menin" by Velasquez.

The duality of El Greco imagery in Russian reception is stressed as the essence of his paintings represented with oppositions ‘carnal – celestial’, ‘death – immortality’, ‘holy – demonic’, ‘sacred – profane’. In total, interpretations of El Greco’s imagery emphasize existential and religious-metaphysical motives of the painter’s work. The images of city of memory (an analogue of immortality) and the oneiric city-home should be mentioned. The latter is formed by contaminated images of the real and picturesque Toledo. The color contrast of El Greco work is also stated by Russian poets referring to the total interpretation of its dual spirit. Only the reception variant of Dolmatovsky takes ambivalence beyond the boundaries of El Greco’s paintings through contradiction between the art world and the fascist neo-barbarian space what is typical for Soviet literature.

Goya’s imagery is marked by the estranged aesthetics of the terrible, the motives of spiritual restlessness, wandering and the revealing role of art. The duality of this imagery is represented in the paradoxical connection between horrible, grotesque elements and the true-to-life description of the reality. Features of tricksters and saints consonant with the Russian tradition of “yurodstvo” (foolishness) are contaminated in images of wanderers referring to the mythical image of Goya. By the way, the juxtaposition/kinship between the eras of Goya and World War II is stated by Voznesenky.

The similar myth images of Picasso and Dali as demiurges for their own pictorial worlds reveal the duality with the help of some oppositions ‘creation – destruction’, ‘high – low’, ‘heavenly – carnal’, ‘external – internal’, ‘holy – demonic’, ‘religious – non-mystic’. “Guernica” by Picasso representing pain and horror of war is determined as his significant text. The Dali’s precedent text in the Russian poetry is his “Persistence of Memory”.

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“WITHERS, DISAPPEARS” BY V. M. SHUKSHIN AND “CONVERSATION” BY I. P. POPOV: INTERMEDIABILITY AND INTERTEXTUALITY

The “synthetic” type of the artist’s creative personality (in a broad sense) is formed under the influence of various circumstances: the degree of giftedness, cultural outlook, which allows to generalize and embody aesthetic impressions in the work, communication with like-minded people. A certain role in the formation of V.M. Shukshin as a literary man was played not only by mentors, partners, colleagues, but also by relatives, among whom there was an artist – I. P. Popov: Shukshin’s second cousin on the maternal side, whose professional experience was very authoritative for the writer.

The cousins corresponded all their lives, met, collaborated, exchanged thoughts, ideas, conferred about complex artistic solutions. In this regard, it is quite natural that not only biographical, but also ideological, taste, emotional, technical, methodological aspects of the creativity of each of the cousins were reflected or refracted in the aesthetic space of the other.

Undoubtedly, among the most obvious reasons for the spiritual closeness of Popov and Shukshin are common roots, common childhood: Ivan and Vasily are almost the same age, lost their fathers early, both became stepsons. The latter circumstance brings the brothers especially closer together: neither one nor the other accepted the stepfather and the theme of orphanhood, family breakdown, jealousy to the mother (with objective recognition of the relatively prosperous situation of the second marriage for a woman with children during the complete deprivation of time (1930–1940), was reflected in the works of both.

Interesting material from the point of view of intertextuality and intermediality is the experience of synchronous development of the theme of matchmaking in Shukshin's story "Withers, disappears" (1966) and Popov's painting "Conversation" (1967). Popov began work on the painting "Conversation" in 1965. Shukshin visits the artist during this period, observes the progress of the work's creation, discusses the plot with his cousin and writes a story in which there are both obvious plot-figurative parallels and ekphrastic elements. Popov, in turn, completes work on the painting in consideration of some Shukshin's artistic principles and even his recommendations. Thus, it is advisable to consider the phenomenon of parallel creation of works of different types of aesthetic activity within the framework of a common problem through the creative exchange of stylistic and compositional techniques, borrowing semiotic details and other visual means in the artistic experience of Popov and Shukshin as mutual quoting or cross-ekphrasis.

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THE NAIVE ARTIST IVAN SELIVANOV IN THE POETRY AND PROSE OF LYUBOV NIKONOVA

Interdisciplinary problems of interrelations of different types of arts, their integration, identification of sources of inspiration in literary creativity, perception and interpretation of works of artists by significant linguistic personalities have great research prospects in literary studies, hermeneutics, art history. They are directly related both to a more detailed study of the creative process of certain authors, and to the theory of literature and art in general. The formulation of these problems is especially relevant for regional authors whose legacy has gone beyond a narrow framework and has become the property of a wide audience.

The purpose of the study is to show the influence of fine art on literature on the example of Kuzbass authors L.A. Nikonova and I.E. Selivanov.

The object of this study is the creative connections of two Kuzbass authors: the naive artist Ivan Egorovich Selivanov and the writer Lyubov Alekseevna Nikonova. The subject of the research is the peculiarities of the perception of the artist's personality by the creative consciousness of the writer and their subsequent figurative embodiment in poetic and journalistic discourses. The main category of the study is the image of the artist in the interpretation of L. A. Nikonova as a significant linguistic personality.

The problem of "Nikonov and Selivanov" was posed by the author in literary criticism for the first time, which, first of all, is the novelty of this scientific work. The material for it were two works by L.A. Nikonova dedicated to I. E. Selivanov: the poem "The Eyes of Life" (1987–1988) and the journalistic article "Everything living, eternal, existing" (2007).

The study found that the image of the artist Ivan Selivanov in the poetic and journalistic discourses of Lyubov Nikonova complement each other. But if in poetry it is a Creator awakening from spiritual sleep and an artist-philosopher who simultaneously embodied the ideas of pansychism and Orthodoxy, then in journalism it is a more widespread and full-fledged image: an original folk talent, a worker, an elder-sage with the soul of a child, a portrait master, a storyteller and a dreamer, the creator of an invocative and responsive artistic space.

The bibliographic list includes rare publications on the research topic, most of which were published in small editions in the Kemerovo region-Kuzbass.

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ECPHRASIS AND ITS FUNCTIONS IN THE STORY OF E. VERKINA: "CLOUD REGIMENT"

In the story by E. Verkin (2012) about teenage partisans of the Great Patriotic War, the painting "Cloud Regiment" of one of the characters, the visionary artist Chistyakov, became the key image of the story, and the title of the canvas determined the title of the text.

The semiosis of the title-final complex is analyzed in the work: "the title (of the painting) – the fifth chapter (the episode of the meeting with the artist) and the epilogue (the story about the painting and the artist)" make up the semantic vertical of the story that holds the structure of the whole text. The episode of the protagonist's meeting with the artist, a magical realist, who sees a pioneer hero in a teenager and in historical time; and, in liturgical time – an ordinary immortal army of defenders of the fatherland, becomes a key one, restoring the ancestral memory and the connection of the times of Russian warriors of all "fronts" – from the ancient knights to Yuri Gagarin.

The prototype of an episodic character in the story – the "eccentric" painter, was the folk artist Efim Chestnyakov, the wielder of a mythological vision, whose works preserve the artistic traditions of ancient Russian art – pictorial and compositional techniques peculiar to Russian icons and frescoes.

The plot-thematic complex of Chestnyakov's painting is based on the predominance of archetypal motifs and images that have constant models in the artistic culture of different periods of history and are represented in universal mythologems – paradise and cultural hero. Historical characters appear as the embodiment of moral virtues, as heroes who create a special imaginative world defined by a sacred national idea. The creative task, which is personified by folk idols, is realized in a genre rare for naive art – portrait-painting. The function of the portrait image is determined here by the sacredness of the personality of the depicted character.

In the painting "Cloud Regiment" national historical heroes are embodied heraldically, in inseparable connection with the religious idea, emphasizing the importance of Divine providence in national history. The meaning of the struggle and sacrifice of a teenage partisan, a pioneer hero reveals at its core the Christian thesis "death is corrected by death", symbolically embodied in the image of the heavenly host in the picture of the visionary artist. The idea of sacralizing the characters, embodied in the painting ekphrasis, combining the everyday, earthly and existential, the mountain, creates a high style, becoming the plot and compositional basis of the narrative.

POETICS

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THE SPECIFICS OF THE ORGANIZATION OF ART SPACE IN THE BOOK "THE DEVIL'S PIT" BY V.P. ASTAFYEV'S NOVEL "THE CURSED AND KILLED"

The article is devoted to the study of the artistic space in the text of the first book of V.P. Astafyev's novel "The Cursed and Killed". The relevance of the research is due to the low level of knowledge of the poetics of this work and the important role of the artistic space in the representation of the author's idea. The work is aimed at identifying the specifics of the organization of the artistic space in the text under study, analyzing its components and specific

features. The material for the study was the text of the first book “The Devil’s Pit” of the novel “The Cursed and Killed”, which was studied with the methods of structural-semiotic, contextual and intertextual analysis. The paper reveals that the spatial organization of the “The Devil’s Pit” the first book of the novel, primarily involves the juxtaposition of two key spaces: barracks/Berd camps and a grain field. The space of the barracks, the “evil’s pit” submerged below ground level and gradually turning a person into a beast, is the focus of the local space of the Berd camps, which is characterized by deadness and lack of bright features, it is colorless, formless, motionless. The space of the Berd camps adjoins the space of the forest, in addition, there are relatively independent spaces of native Siberian expanses and warring boundless expanses that arise in songs, memories, conversations and off-plot elements of the text. It is determined that sound, which is organically included in the description, is important for the characteristics of space, and that the characteristic properties of the artistic space are based on the features of the real space, but are transformed and acquire a semantic load, thanks to which the key spaces of the barracks and the grain field become the exponents of the key author’s ideas. It is shown that the semantic load of space determines its impact on the characters, as well as the changes that occur with them in this space. Based on the analysis, it is concluded that the artistic space of the “The Devil’s Pit” is one of the compositional dominants of V.P. Astafiev’s novel “The Cursed and Killed”

LITERATURE AND FOLKLORE

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UNIQUENESS OF THE INTERPRETATION OF SLAVIC MYTHOLOGICAL IMAGES IN THE WORK OF A.F. VELTMAN

The article examines the features of the depiction of popular images of Slavic demonology in the works of A.F. Veltman. The study examines episodes from two novels: “Koschei the Immortal. The Epic of the Old Time” (1833) and “Svetoslavich, the enemy’s pet. The Miracle of the times of the Red Sun of Vladimir” (1835).

The issue of the formation of the genre of Russian fiction and the peculiarities of literary characters is still being studied in the research literature. This is the reason for the relevance of this work, since this article discusses the features of creating unique fantastic characters in the first works of Russian fiction.

The use of folk demonology characters is not an invention of A.F. Veltman, but his interpretation of these images is of research interest. The images of Koschei the Immortal, the goddess Makosh and the mermaid Pitchfork are complemented by the author’s legend about the origin of the character, their humanization, double naming as a manifestation of the two worlds.

The uniqueness of Veltman’s interpretations is also expressed in the fact that the emphasis is placed on historical data, historical characters. In the literary space of Veltman’s literary text, great importance is paid to the author-reader interaction, since much remains for the reader to think about: what actions were performed by a historical character, and where the mythological one manifested itself. Veltman’s characters, without losing the characteristics of folk demonology, acquire realistic historical features, which makes them not folklore, but fantastic characters.

Thus, the uniqueness of the interpretation of Slavic mythological images in the works of A.F. Veltman indicates the peculiarities of the formation of Russian fiction, the distinctive features of fantastic and mythological images.

LITERARY LIFE

T.V. Kazarina

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CONCEPTUALISM: LIFE AFTER DEATH

The article analyzes the contribution that Russian conceptualists have made to Russian literature and continues to be felt in the new era – in particular, in the life of the blogosphere. It is argued that during the formation of conceptualism, hatred of official speech forced poets to identify and create those areas of language that are able to resist ideological aggression and, as a consequence, semantic decomposition. Vsevolod Nekrasov, the patriarch of Russian conceptualism, achieved this by returning the word to the subject environment, bringing the signifier closer to the signified and even the signified. The semantic basis of the lexemes, which was not damaged by propaganda, was supposed to serve as the foundation of the newly created poetic reality. In the future, the conceptualists focused on the formation of a new subject – one who can become an inhabitant of this reality. Thus, Lev Rubinstein's early works required special efforts from the reader – hard work on comprehending an unusual text – and this contributed to determining his own position, developing an individual experience of perception and comprehension of what was said. Although the era of conceptualism is in the past, Rubinstein's blogging activity is a logical continuation of the same practice. This is manifested primarily in the author's dialogical attitude, unusual for the blog genre – the constant reproduction of other people's opinions and statements, appeals to the experience of different people, rejection of categorical judgments and conclusions. The value of Rubinstein's text lies in the very stringing of "cases from life" on "cases from language" as a process of "disinfection" of a destructive enzyme thrown into peaceful life. This is a dialogic procedure: a certain thesis is verified by the blogger's personal experience, corrected by the authors of apt statements on the same topic, passes through the filter of our common everyday ideas about "how it usually happens", and takes on a completely different look. In his posts, Lev Rubinstein plays the role not so much of an author as a moderator, creating a field of intersection of different discourses, a meeting place for a variety of ideological and aesthetic positions. This looks like a direct continuation of the work of conceptualism: in the course of the work of this direction, a new ground for creativity was created, and then the conditions for the emergence of an independently thinking individual. Already beyond the scope of the group's activities, Rubinstein is making an attempt to consolidate these individuals, to unite them in a dialogue. In place of the centrifugal world of this poet's card performances, a centripetal world arises in which the most important issues are considered by thinking people together.

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TRADITIONS OF THE RUSSIAN AVANT-GARDE IN CHILDREN'S POETRY

The research field of the specifics and historical and typological connections of the Russian avant-garde in modern literary studies is quite extensive. Much less attention was paid to studying the children's poetry of the representatives of the Russian avant-garde. Meanwhile, the phenomenon of the so-called "children's" creativity of "adult" authors, or texts with "double coding" [Lotman, 2009, p. 310], oriented to reception by both adult and child consciousness, is of particular interest in the context of the study of the Russian poetic avant-garde.

It is worth noting that since the beginning of the twentieth century, two main aesthetic vectors have been distinguished in «children's» poetry: classical poetry for children, characterized by its didactic orientation, and experimental one, which is characterized by the rejection of traditional forms and the desire to update the methods of depicting reality. This distinction between classical and experimental children's poetry is not categorical, since in the works of many poets of the experimental group one can find works with didactical features (although this was not the primary task of the authors).

The phenomenon of «children's» literature (and poetry in particular) is the subject of research by A.N. Akimova, I.A. Antipova, A. Ananicheva, E. Datnova, E.V. Dushechkin, L. Zvonareva A.A. Kochergina, E.V. Kuleshova, S. Leuter, S.G. Leontieva, T. Polozova, N.F. Fokina, A.V. Khromova, M. Yasnova et al .

This article attempts to comprehend the poems for children of those outstanding poets of the Russian avant-garde, who are marked in the world literature as great poets, whose work is intended primarily for adult audience.

There is a direct continuity of two links of the Russian poetic avant-garde – poets – “oberiuts” and poets-“lianozovs”. The playful nature of creativity, the freedom of verse technique predetermined the features of their creative realization, the proximity of the artistic style, which is clearly manifested in the comparison of N. Zabolotsky's book “Columns” with the lyrics by G. Saggir.

The artistic strategy of poets whose work is attributed to the Russian poetic avant-garde, proved productive when creating works for children. Despite the fact that the appeal to poems of this orientation was originally conceived and regarded as a way of generating income, the quality and significance of these works is such that they were firmly inscribed in the context of Russian literature for children. These authors, for example, had a strong influence on the formation of regional children's poetry, in particular, on the poems of the Ural poet Yanis Grants.

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ON THE STRUCTURE OF “BLACK SQUARE”

Although great success has been achieved in the study of the avant-garde in general, suprematism and Malevich's creation works, the actual analysis of the “Black Square” as a full-fledged independent artistic text is a rarity. In this note, we offer a structural analysis of the “Black Square” as a holistic work.

Before discussing the «Black Square», we consider as examples two of his drawings of the transitional period (the so-called “Febralism”), since the image of the square, so significant in the Black Square, is artistically active in them too. These are “Purse pulled out in a tram” and “Village”. In both cases, a nested structure of the “text in text” type appears, generated by using the image of a square.

In these two examples, we encounter the same set of basic relationships and structural elements that later manifested themselves in the “Black Square”, namely: the meaningful role of emptiness, the word (which at first glance looks completely banal, but in fact, in relation to the image, it turns out to be extremely meaningful) and the square frame.

We argue that this picture contains a reference to the Bible, more precisely – to the book “Genesis”. The depicted square and the word “square” itself make the shape of this geometric object meaningful. It is a quadrangular object, so the figure 4 becomes significant. But in the Bible, it is on the 4th day that God separates the day from the night and sets up the luminaries. That is, there is separation of the initial chaos into two opposite entities – light and darkness. In this case, it is a black square and a surrounding white background.

Since the figure 4 in Malevich’s painting is actualized by the form, i.e. spatial category, and in the Bible it indicates the characteristics of time, then from the combination of the “Black Square” and the Bible, an interweaving of space and time is obtained: from the chaos that has not yet been divided, in which even space and time are mixed up, new categories arise as separate entities. And, since the book of Genesis deals with the generation of the world, then, accordingly, Malevich’s painting realizes this generation visually in meaning.

We believe that the subsequent appearance of craquelures was a part of Malevich’s artistic task. The picture simulates dynamics, a process: through absolute nothingness, the sprouts and contours of a new world make their way. A serious argument in favor of the artistic significance of craquelures is Malevich’s painting “Suprematism. 2015”, where the craquelures showing up through the black background is an artistic image.

The thesis that everything else in suprematism was generated from the “Black Square” is, of course, well known, and was asserted by Malevich himself. But the analysis proposed above gives to these statements more precise meaning: instead of research metaphors or the author’s self-assessment, they are revealed as facts of the artistic structure of the work.

There is a structural doubling of the motif of novelty: the picture not only demonstrates novelty by its public appearance, but also introduces this motif into the artistic structure.

YOUNG PHILOLOGY

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GENDER INTENTION IN THE NOVEL

BY G. SH. YAKHINA “ECHELON TO SAMARKAND”

Gender studies are getting major position in modern literary criticism. The object of the proposed study is Guzel Yakhina’s novel “Echelon to Samarkand”, considered in the gender aspect, primarily in terms of gender perversion of the main characters. In the depiction of extreme circumstances – the rescue of starving orphans who are taken out of Kazan, the problem of gender is clearly indicated in the relationship between adults and children. It manifests itself in the scene of the acquaintance of two central characters – the children’s commissar Belaya and the head of the train, a recent front-line soldier Deev. The story of their rapprochement-repulsion is one of the plot leitmotifs of the novel. The relationship of the characters is presented in a gender aspect. They manifest a crisis of gender identity of each of them in the era of revolution and civil war, when new gender types arose, the traditional division into two sexes with their inherent socio-psychological features and dominant gender stereotypes disappeared. Here the hero hides male self-doubt behind rudeness, and the heroine deliberately sharpens her rigidity and masculine features, which is expressed in the language. With homeless children, Belaya speaks their language, using profanity and thieves’ slang, and with a male boss, she is rude and uncompromising. For her, he is only a comrade in the struggle, an ally. The war found her in a monastery, but she departs from religion immediately. Nevertheless, the striving for the ideal

(meaning the fulfillment of her duties, duty) remains on her subconscious level. Relations with the opposite sex do not attract her. Without emotions, she participates in a few love affairs, trying to quickly part with her partner. She has no children, she does not know tenderness for the weak and defenseless, but she still has a sense of duty, and she fulfills her duties towards children strictly and harshly. Being in a service situation, in a man she sees an employee equal to herself and demands from him a similar performance of duties.

By the time he met Belaya, Deev's masculinity had not yet been truly formed and manifested in the field of sex, although it was declared in the social sphere: he was a good warrior, as a man should be, inventive in solving numerous problems associated with the transportation of children. Since his biological masculinity is still somewhat "squeezed", he imitates it with a coarseness that hides an identity crisis and the uncertainty associated with it. Children's gender identification is also expressed in a clear distinction between "female" and "male". In the children's "marriage game" everyone plays the role of a man or a woman. Being in a closed space, deprived of social and family contacts, children begin to "make a nest".

Obviously, the texts of G. Yakhina are interesting from the point of view of studying the gender aspect. They confirm a single human principle in women and men, since each of the parties at certain moments can take on the opposite gender function, while not changing their gender consciousness.

The author's intention is also extremely important in a gender text. Depicting her heroes in a borderline situation between life and death, G. Yakhina does not tend to the concept of the inevitability of a total humanitarian catastrophe, which abolishes all concepts of "masculinity and "femininity", on the contrary, she shows that people remain people under any circumstances, in any social guise. It can be concluded that the appeal to the gender aspect of the writer's work allows us to reveal its deep meaning and the author's intention at the symbolic level.