

## SUMMARY

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### THE HISTORY OF LITERARY STUDIES: THEORIES, CONCEPTS, PROBLEMS

**Diana V. Koblenkova**

*Russian State University of Cinematography named after S. Gerasimov*

### NON-REALISTIC LITERATURE VS SECONDARY CONDITIONAL LITERATURE IN SOVIET AND POST- SOVIET LITERARY STUDIES: PROBLEMS OF STUDY

On the problem of artistic convention in domestic science, several monographic works, dissertations and articles have been created, a range of main theoretical issues has been outlined, however, the concept of “non-realistic literature” rarely functions, being replaced by the concept of “conditional literature” or, more precisely, “literature of secondary convention”, developed during the Soviet era.

One of the questions is how justified is the use of the terms “conditionality”, “conditional literature”, “conditional novel”, which are most often used in literary criticism, causing a lot of discussion, especially when primary and secondary convention are not indicated. The question of the original conditionality of art is beyond doubt, since any work involves a subjective selection of material, the author’s position and a system of artistic means. A. A. Potebnya called this the inevitable symbolization of art, since the artistic image has internal and external forms and cannot be perceived by readers in the same way due to the presence of a free space of meaning. In addition, works of art genetically go back to two different types of thinking: rational-logical and irrational-mythological. One of the main problems in discussing convention in art and, accordingly, using the concept itself is the difficulty of distinguishing between lifelike and conditional forms, since this is connected, among other things, with the subjectivity of the perceiving consciousness and the division of convention into primary and secondary. Additional difficulties are caused by the absence of the term “artistic convention” (especially “primary” and “secondary”) in foreign literary criticism, which makes it virtually impossible to translate it into other languages. Accordingly, it is impossible to correlate the term with other related concepts in order to bring some clarity into its interpretation. In addition, when understanding the original conventionality of art, it is unlawful to use the term, meaning not any art, but one that is focused on the deformation of reality, that is, meaning not primary, but secondary conventionality, the difference between which will be developed in Soviet literary criticism from the 1970s. years.

The second question is related to whether it is legitimate to call works that use the poetics of secondary artistic convention realistic. Obviously, in Soviet times, a more precise definition and, accordingly, the division of literature into realistic and non-realistic was hindered by the existence of the term socialist realism. This method, according to the work of A. Tertz, was formed collectively: the exceptional hero – from romantic aesthetics, the conflict between duty and feeling – from classicism, the class struggle – from realism. As a result, sociality not only came out on top, but began to assume various forms of conventionality when using this component, as a result of which the most unexpected works began to fall under this concept. In addition, the discussion about reality every time goes to the level of philosophical knowledge: to talk about subjectivity and objectivity in art and the problem of confrontation between idealistic and materialistic approaches. A separate discussion is connected with the problem of artistic truth

and plausibility. To date, with the comprehension of modernist, postmodernist and metamodernist methods of creating works, the problem of reality and, accordingly, the problem of realism in art has only worsened and remains the most discussed, since a single criterion for understanding the real and the unreal has not been developed.

The third theoretical question is related to the interpretation of the concepts of primary and secondary conditionality and the problem of differentiation of secondary conditionality.

It is obvious that the text is most often enriched with the artistic devices of other literary systems, that is, a synthesis of methods is used, which makes sense to talk about when talking about the system opposite to realism. Accordingly, with this approach, the level of poetics, that is, the form, and not the content, is the determining factor for attributing the text to one or another literary method, which was written by representatives of the Russian formal school, whose ideas are scientifically the most promising. It seems right to develop the proposed by O. V. Shaposhnikova, V. A. Pesterev and E. N. Kovtun the structural principle of analysis and create a classification, highlighting at least six structural levels: genre, narrative, compositional, plot, figurative and stylistic.

In this context, it makes sense to return to the original distinction between realistic and non-realistic approaches – realism and symbolism, since basic research already had a solid understanding of what realist and non-realistic literature is, and, continuing its differentiation, to bring this terminology out of the shadow of ideological discussions of the twentieth century.

## POETICS

**G. V. Zalomkina**

*Samara National Research University*

### **ON THE WHOLENESS OF THE WRITER'S ARTISTIC WORLD (BASED ON THE TEXTS BY H. P. LOVECRAFT)**

The theoretical systematization of understanding a literary work's wholeness is carried out in the works of M. M. Girshman and A. A. Korablev. This theory can also be applied to more extensive phenomena – the author's artistic systems, especially to those in which the connection and unity of their constituent texts are somehow intended from the outset. These include H. P. Lovecraft's creative work that grows out of his complex aesthetic and epistemological experience and shows some specific properties: intentional eclecticism, fragmentation, game fabulation that constructs other versions of reality, restrained irony that avoids open laughter, the diversity of recorded cultural experience, a paradoxical combination of particular literariness and reliance on pre-literary ways of understanding reality.

The wholeness of the artistic system can be determined by the active interaction of verse and prose, taking the forms of metrical and metrized prose, verse, prose poems, vers libre, prosimetrum, metatext integration, intertext interference, intertext parallelism. Some of these forms are characteristic of H. P. Lovecraft's works.

The purpose of the article is to identify the organizing principles and mechanisms that ensure the internal unity of H. P. Lovecraft's artistic world. It will contribute to the development of the theory of artistic wholeness.

Lovecraft built an artistic system organized according to the principles of myth and based on the specifics of archaic thinking – the rooted anxiety of primeval people. Mythological consistency is based on fable, motive, image resonances of the stories, which are combined into a network of manifestations of the fantastic, creating a sense of a special integral reality.

The poetic cycle “Fungi from Yuggoth”, which includes thirty-six sonnets, occupies a pivotal position in Lovecraft’s work. The thematic organization, motivic structure and symbolism of the sonnets reveal an abundance of echoes with the prose texts. Two types of plots are developed reflecting two sides of the mystical experience: scary and disgusting, sublime and magical. The reference points of the similarities are: the poetization of the dark side of the unknown and remote fantastic places; the motif of an ancient book that causes the appearance of unthinkable evil; menacing dark alien gods, “ill” rotting New England towns, pernicious contacts with ancient non-anthropomorphic races.

Lovecraft’s prose style shows signs of a poetic dictum – due to the concentration of meanings, the intensity of imagery, considered rhythmic organization. In Lovecraft’s poetics, the line between prose and poetry is blurred and moving. The interaction of poetic and prose components is of a synthetic nature and has the forms of metrized prose, poetry in prose, intertextual parallelism.

The components of Lovecraft’s artistic world are combined into an anti-anthropocentric theory of an indifferent cosmos, developed in hybrid genre coordinates of the Gothic and science fiction.

**E. E. Ivanov**

*Irkutsk State University*

**G. P. Ivanov**

*Novosibirsk Higher Military Command School*

## **METANOVEL COMPLEX OF ENLIGHTENMENT IN THE POETICS OF G. GAZDANOV’S PROSE**

Many researchers (S. S. Nikonenko, O. M. Orlova, E. N. Proskurina, K. A. Sundukova, etc.) have undertaken the study of the novel creativity of G. Gazdanov as a «meta-novel cycle» with a common structure and semantics» [Dyakonova, 2003, p. 5]. Some gazdanovists (researches of Gazdanov’s work) go further in this direction. Texts are grouped within a line of novels, such as S. G. Semenova’s («Evening at Claire’s», «The Story of a Journey», «Night Roads») or Yu. V. Babicheva’s («Evening at Claire’s», «The Ghost of Alexander Wolf», «The Return of the Buddha»). However, G. Gazdanov did not divide the corpus of novels into autobiographical trilogies. We believe that if conditional separations are possible within the meta-novel corpus, such as, for example, a number of novels with a connotation of the path – «The Story of a Journey» (1934), «Night Roads» (1941), «Pilgrims» (1953), then this should be consistent with the author’s will. And since we have not found any indications of G. Gazdanov himself for certain series of his works, without claiming historiographical «help» to the author, we will use such a universal definition as «complex» in highlighting the integrity of a separate group of novels in a general meta-novel unity.

Hermeneutical, contextual and structural-semantic approaches with elements of phenomenological, historical-literary and plotological analysis were used; some intertextual comparisons were made. The phenomenological application of narratological tools is demonstrated, which makes it possible to use the technology of motivic analysis more widely in hermeneutical dissection and the connection of significant ideological and substantive components of ontopoetics, expanding the semantic perspective of research, thereby opening up new possibilities of an integrated approach in solving not only form-content problems, but also bringing the text into the field/sphere of cultural dimensions.

The analysis of the texts, aimed not at their autonomy in relation to each other, but collecting the eidology of the author’s idea, allows us to offer the MCP as a tool for the reception of G. Gazdanov’s creativity in the form of a construction of semantic blocks or a chain of author’s ideas. The metatextual approach makes it possible to fractally distinguish the subtexts of works

in their conceptual and teleological unity as an ideographic message of the Author-creator. The final formula of the MCP adsorbs the ethical position of the writer as a way to self-improvement in any living conditions. Russian Russian novels by one of the most mysterious prose writers of the Russian diaspora are created with the help of a comprehensive selection of ideological and substantive elements of the meta-narrative.

## LITERARY LIFE

**S. A. Kibalnik**

*Institute of Russian Literature, Russian Academy of Sciences*

### ON THE CONCEPT OF "THE LITERARY DUEL"

*("duel" between G. Gazdanov and V. Nabokov)*

The article puts forward the concept of "literary duel". What is at issue is an exchange of personal attacks – usually partly open, partly hidden – on the part of two writers, in which a kind of "exchange of shots" takes place. Sometimes after that the exchange of shots continues. As an example, the article describes a kind of "literary duel", which, to a certain extent, forms a hidden intertextual polemic between Gazdanov and Nabokov. In particular, in the character of Vladimir Volf in Gazdanov's novel "The Ghost of Alexander Volf", there are features of Nabokov, and a parody of Gazdanov can be found in one of the minor characters of Nabokov's sensational novel "Lolita". Both pamphlet images – Gazdanov's Alexander Wolf and Nabokov's driver Maksimovich – have a cryptographic character. At the same time, the first of them is much more transparent, so there can be no doubt that Nabokov sensed its subtextual meaning. As for Nabokov's answer, it is more sophisticated, but it was also most likely interpreted by Gazdanov himself and their general literary environment. Perhaps, it was in response to the image of Maksimovich that Gazdanov spoke sharply about Nabokov in a letter to G. V. Adamovich, written shortly after the publication of the Russian translation of "Lolita". Apparently, the duel between Gazdanov and Nabokov ended in a draw. Like the literary duel between Dostoevsky and Turgenev, Gazdanov's "duel" with Nabokov filled some pages of their works with additional hidden meanings that become available to us if we sense their special "poetics of secret writing".

## TEXT. CONTEXT. INTERTEXT

**Elena N. Proskurina**

*Institute of Philology of the Siberian Branch of Russian Academy of Sciences  
(Novosibirsk)*

### THE TRADITION OF ANCIENT CHINESE POETRY OF BORIS VOLKOV'S POETIC CYCLE "DRAGON DEVOURING THE SUN"

The published work analyzes the lyrics of Boris Volkov – an almost neglected poet, prose writer, memoirist of the Eastern emigration – in a dialogue with the ancient Chinese tradition. The poetry of Li Chi (690–751) and Cui Hao (704–754) is in the field of research attention. Volkov enters into an intertextual dialogue with their work in the poetic cycle "Dragon Devouring the Sun". The cycle is included in the poetry collection «In the Dust of Foreign Roads», published in Berlin in 1934 and never reprinted. Of the entire book of poems, the cycle

“Dragon Devouring the Sun” stands out for its poetic immersion in the exotic world of ancient China. In addition to poetic texts, the poet refers to Chinese legends, to the ancient history of the country. Buddhist philosophy lies in the field of the poet’s attention. Although Chinese motifs are scattered throughout the collection, they acquire the greatest density in the cycle under study. As the analysis showed, Volkov skillfully transforms Chinese classical texts. And this is by no means an external decoration. Serious, thoughtful penetrating into the distant history of China and a foreign artistic world gave the poet the opportunity to make an original poetic statement about the problems of Russian history during the Civil War. It was very important for Volkov to indicate the place where his poems were created. The analysis of all the works of the cycle showed the sensitivity of Volkov’s perception of ancient Chinese creations. As a result, he succeeded in creating his own texts like texts of the Chinese type. They are distinguished by a similar motif-figurative system, the brightness of the artistic detail, the depth of feelings expressed in restrained intonation, brevity of phrases, understatement. Through the interference of historical contexts, the contamination of images, plot echoes, the expansion of the aesthetic space of the entire cycle is achieved. This qualitatively enriches the domestic literary tradition in its imagological dimension.

**A.V. Kubasov**

*Ural State Pedagogical University*

## **TRADITIONS OF COMEDY “GEORGE DANDIN, OR THE FOUGLED HUSBAND” BY J.-B. MOLIÈRE IN THE DRAMATURGY OF A.P. CHEKHOV**

One of the forms of manifestation of the dialogue of cultures is the variation in the types of heroes in them. These include such archetypal heroes as the jester, the lover, the seeker, the sage, and so on. The article reveals the archetypal image of a simpleton, embodied in the type of a fooled husband. In French literature, he is most fully represented in Molière’s comedy “Georges Dandin, or the Confounded Husband” (1669). The expression from the comedy “Tu l’as voulu, George Dandin, Tu l’as voulu” (“You yourself wanted it, Georges Dandin, you yourself wanted it”) entered French and Russian idiomatic system as a phraseological unit. Chekhov used this idiom in some texts. The embodiment of the image of a fooled husband in the works of Chekhov begins with his youthful play “Fatherless”. Sergei Voinitsev is one of them. Variations of the simpleton type are later found in almost all of Chekhov’s major plays. In “Ivanov”, “The Seagull”, “Uncle Vanya”, “Three Sisters”, “The Cherry Orchard” it is significantly complicated and reduced. The image of a simpleton / fooled husband in Chekhov’s works is associated with the motive of deceiving a person not so much by other people as by life itself. Therefore, the nature of the image of the simpleton is ambivalent, serious-laughing. For example, Uncle Vanya is funny in the episode with roses, but for the hero himself there is nothing funny in his situation. In Chekhov’s one-act dramatic works, especially in his vaudevilles, the most adequate comic representation of the duped husband is presented. This is due to the genetic connection of the image with the comedy genre. In the parody “Mess in Rome” the type of the duped husband takes on the character of a caricature, accentuated by a literary cliché. The material of the vaudeville “Crocodile” shows its resemblance to Molière’s comedy. Another vaudeville, “The Willy-nilly Tragedian”, was written in projection on the vaudeville of Ivan Shcheglov, a contemporary of Chekhov. This determines the intertextual connection of the two works. A special place in the article is given to the analysis of the dramatic study “Tatiana Repina”. Chekhov did not intend it for publication and addressed it personally to A. S. Suvorin. In this work, Chekhov is revealed not only as an artist, but also as a person who in life was afraid to be in the role of a fooled husband.

The Russified image of Molière's confounded husband is paired and presupposes the presence of a wife. In Chekhov's dictionary, the concepts of "wife" and "spouse" are not identical. The wife is faithful to her husband, and the spouse is prone to adultery. The image of a wife cheating on her husband in various plays by Chekhov is depicted in the intonational range from comic-parodic ("Crocodile") to lyrical-dramatic ("The Cherry Orchard"). As a result, the work expresses an opinion about the influence of Chekhov's work on his personal life.

## INTERMEDIALITY

**E. M. Afanasyeva**

*Pushkin State Russian Language Institute (Moscow)*

### **"HOW TO SHOW WINTER" BY YURI LEVITANSKY: ON THE PROBLEM OF VISUAL AND AUDITORY CODE OF A POETIC TEXT**

Yuri Levitansky's poem "How to Show Winter" is included in the collection "Cinema" (1970). In the work, on one hand, the setting of the subject of the lyrical utterance is obvious in order to "show" the key event of winter – the onset of the New Year. On the other hand, at the receptive level, it is necessary to see and comprehend what is depicted. Despite the fact that the central image of the text is the image of a woman who buys a Christmas tree in the market and carries it home, at the auditory level, the importance of this image is reduced. The conflict between visual and auditory images requires clarification.

The lyrical event conveys the process of the birth and embodiment of a creative idea, which manifests itself from the stream of thought and imagination. The birth of an aesthetic event follows the ellipsis: "... but here is winter." Further, auxiliary part of speech (conjunctions, prepositions) are woven into the lyrical stream of thought. This is a special kind of linguistic chaos, from which meaning gradually emerges.

Each of the lyrical episodes of Yuri Levitansky's poem is correlated with the motive of overcoming the border. This is connected with city and home topoi: a market where a Christmas tree is bought; way home; balcony; the implied space of the house on one of the evenings of the Christmas week; blind rectangle of the yard.

The time of the poem is the time of transition from the old year to the new. The ritual-calendar period of time requires the "ability to read" this time. M.M. Bakhtin characterized this phenomenon in the following way: "The ability to see time, to read time in the spatial whole of the world and, on the other hand, to perceive the filling of space not as a fixed background and a once and for all given, but as a becoming whole, as an event; this is the ability to read the signs of the passage of time in everything, from nature to human customs and ideas (up to abstract concepts).

The ability to "see" time is "suggested" by the poetics of the poem "How to Show Winter". Within the linear movement of time, a sacred archetype appears. The image of a spruce, which displaces the image of the heroine, becomes a symbolically significant code of winter, which can not only be "shown", but also "to see the light".

In Yuri Levitansky's poem (it was written in anti-religious Soviet times), it is the festive tree that can remind of the Nativity of Christ in the context of the New Year's commotion. Sacred meanings sprout in connection with the mention of the evening of the Christmas week ("Then I will show it on one // of the evenings // Christmas week") and in connection with the mention

of God, albeit in a colloquial version: “What a ridiculous mess of all sorts // oh, my God, // how time has flown by.” Thus, the task “how to show winter” is realized through a detailed description of the “absurd mess”, from which, however, the memory of Christmas sprouts, and hence the counting of years from the birth of Christ. And the ability to “show winter” is connected with the ability to “see” in it the sacred meaning of everything that happens during the Christmas period.

## **SEMIOTICS**

**A. I. Kulyapin**

*Altai State Pedagogical University*

### **A POCKET IN THE SOVIET VESTIMENTARY MATRIX**

The article is devoted to the semiotics of the pocket, the most important element of the Soviet vestimentary matrix. Traditionally, pockets act as a symbol of the soul of a literary hero, since their contents characterize the inner world of a person in the best possible way. The pockets of exemplary Soviet citizens are predictably filled with objects that should demonstrate the correct ideology of their owner. In the pockets of the “little man” of the Stalin era, there is either emptiness, or, as for example, in the hero of Zoshchenko’s story “The Aristocratic woman”, “all sorts of junk”.

There is, however, a point at which the writers of the 1920s and 1930s, regardless of their ideological position, demonstrate rare unanimity, filling the pockets of citizens with all sorts of food. Writers of the orthodox Soviet persuasion are not at all embarrassed by such an unusual use of pockets. Thus, the character of the novel by Nikolai Ostrovsky “How the Steel Was Tempered”, defiantly refusing a briefcase for papers and documents, also refuses a food bag; he returns from the service with his pockets stuffed with food. For writers opposed to the Soviet regime, the new habits look comical.

Something is almost always hidden in pockets, so in Soviet society, where the authorities tried to achieve complete control over all spheres of life, this clothing accessory constantly aroused increased interest and serious concern. It would be best to do without pockets at all, as in the prison clothes described by A. Solzhenitsyn in the story “One Day in the Life of Ivan Denisovich”. But since, of course, it will not be possible to completely ban clothes without pockets outside the prison zone, various ways of controlling their contents are invented. In particular, Soviet citizens regularly hear the order to “turn out their pockets”. Soviet people have nothing to hide. The enemies of the new world, on the contrary, have something to hide. It is characteristic that they most often arrange secret pockets in the most intimate places.

In European clothing, the pocket appeared in the 13th century. It was a slit in the dress through which one could reach the purse hanging from the belt. That is, this costume accessory is initially associated with the semantics of penetration into the most intimate space for each person. In the Soviet world, the boundary separating intimate space from communal space is thoroughly blurred. The insecurity of personal space from intrusions from the outside cannot but be perceived extremely painfully. Adding to the poignancy is the fact that the majority of Soviet citizens deny the very existence of private space, which means, in their opinion, it’s not shameful to get into someone’s pocket.

## MOTIVE

**A. M. Martazanov**

*Ingush State University*

### **THE IDEA OF JUST RETRIBUTION IN THE WORK OF V. ASTAFIEV**

The article deals with the issue of the role of the motive of just retribution in V. Astafiev's works. The analysis of the writer's main literary texts leads to the conclusion that the factor of dynamic balance between affective hatred of social evil and the thirst for mercy plays a key role in them. In the creative biography of Astafiev, there is an approximately ten-year "pessimistic" period (from the mid-1970s to the mid-1980s), when affective anger prevailed over kindness. However, in the future, the writer's thirst for righteous retribution is again balanced by an exhortation to mercy.

## THEORY OF CRITICISM

**M. V. Stroganov**

*A. M. Gorky Institute of World literature of the Russian Academy of Sciences*

### **READERS' CONCERNS OF AESTHETIC CRITICISM**

Contemporaries considered the main representatives of aesthetic criticism: V. P. Botkin, P. V. Annenkov and A. V. Druzhinin to be like-minded people. Though they rarely cited each other and did not assert their methodological unity. Being a professional writer Druzhinin wrote permanently, while Annenkov and Botkin were amateurs: living in literature and arts, they wrote occasionally. Therefore, Druzhinin's aesthetic legacy looks confused and archaic, while the aesthetic heritage of Annenkov and Botkin is integral and promising. However, Druzhinin's aesthetic soul searching is fraught with future discoveries, which gives them special weight and significance. Annenkov viewed literature as the "mirror" of society and often wrote about social types, although his assessments were diametrically opposed to the democratic camp. Druzhinin has very few social type analyses, and Botkin has none.

The "priceless triumvirate" was more unanimous in interpreting the role of criticism in the literary process. All of them used the generally accepted terminology ("the purpose of poetry is poetry"; art is a school of feelings; pleasant and useful; "defeated difficulty") and considered art the only means of moral education of a person, recognizing the educational value not in abstract thought, but in the beauty, "grace" of a work of art. Annenkov, Botkin and Druzhinin continue Pushkin's interpretation of the "purpose of art" as "an ideal, not a moral teaching." But their concepts foreshadow either the theory of L. Tolstoy's infection, or the theory of art as the embodiment of Fet's beauty. But Annenkov and Botkin believe that in the process of creativity and perception of a literary text, the reader only repeats the actions of the author and does not commit actions not programmed by the authors. Druzhinin recognizes the greater independence of the reader.



# HYPOTHESES

**O. B. Zaslavskii**

*Kharkov V. N. Karazin National University*

## **“FATALIST”: PREDETERMINATION AND FREEDOM OF WILL AS FACTORS OF THE TEXT STRUCTURE**

The main structural principles on which the artistic world of the “The Fatalist” are discussed in the article. It artistically explores the question of the presence or absence of determinism, which suggests that the initial conditions uniquely determine the further evolution of human life until the very end. Related to this is the idea of life as a recurrence, with slight variations of the previous already known pattern, which in turn goes back to the archetype. For example, Pechorin recalls the “battle with the ghost”, which in a certain sense repeats the biblical episode of Jacob’s struggle with the angel.

On the other hand, a different structural principle opposite to determinism operates in the work. It manifests itself in several ways. This is uncertainty, ambiguity of images, interpretations of events and the events themselves. In situations with a clear but ambiguous choice – it is the possibility of unpredictable outcomes. These circumstances make the numerical (binary) code and various cultural mechanisms associated with it artistically significant. In particular, this concerns the meaning-generating role of the card game. Thus, one of the key events in the plot (Vulich’s meeting with a Cossack and the tragic death of Vulich) can be described as a structural analogue of the game of “Shtoss”, where the correct identification of the object is required. In this case, Vulich asks the Cossack the appropriate question, to which the latter gives a “correct” but fatal answer, identifying Vulich as the loser and the desired victim.

The need for choice is related to the question of the presence or absence of free will, and the way free will manifests itself in events or the characters’ ideas about these events. A person can be threatened both by his own fatal mistakes and unreasonable behavior, and by the absence of his own personal basis and susceptibility to external influences.

The plot of the work is a field of action of structurally opposite forces. There is no balance between them, and the work as a whole testifies against fatalism. Moreover, the possibility of two opposite interpretations of the same events (in favour of fatalism and against it) testifies against complete determinism and unambiguity, comprehended in the spirit of fatalism.

However, what is said above does not mean at all that the idea of regularities in human life is debunked in the work. Randomness and regularity are intertwined in an inseparable way. Fatalism does not receive confirmation, but regularity and recurrence turn out to be natural and necessary – both in a person’s individual history and in the history of culture, on the patterns of which the skeptic hero voluntarily or involuntarily orients himself.

## FOLKLORE STUDIES

I. A. Shved

*Center for Belarusian Studies, Anhui University*

*Brest State A. S. Pushkin University*

### **LONELINESS IN THE SONG FOLKLORE ON MATRIMONIAL THEMES (ON THE MATERIAL OF BREST REGION)**

The article analyzes folklore-song interpretation of loneliness and accompanying feelings in the context of actualization of certain cultural imperatives and genre scenarios related to marriage and subsequent family life, which is considered mainly from the position of problematization of the young daughter-in-law inclusion in it. The main attention is paid to hymeneal songs, non-ceremonial lyrics and ballads on matrimonial themes, which model the transformation process of the lyrical heroine (ceremonial character) with the help of such conceptual codes as action, locative, ornithological, as well as using symbols of isolation-fencing, metamorphosis and inclusion of neophyte into a new group. The considered folklore texts (in their semiotic meaning) act as a peculiar language, often the only one legitimized by tradition, through which in real communication situations its «bearers» articulate the state of solitude, isolation of a bridegirl and young married woman, as well as related social and psychological problems and such feelings or states as longing, despondency, destitution, desolation, fear, hopelessness, suffering.

S. V. Alpatov

*Lomonosov Moscow State University*

### **LITERARY SOURCES OF THE NARRATIVE REPERTOIRE OF A.K. BARYSHNIKOVA**

The problem of literary sources of the repertoire of a folklore fairy tale remains relevant in modern Russian folkloristics. The object of the study is two variants of the unique plot (associated with the novel by D. Defoe “Robinson Crusoe”) of the famous Voronezh storyteller A. K. Baryshnikova. Both records remain the episode of the shipwreck, the steps of arranging life on the island, as well as the return of the hero home. At the same time, the happy ending of the second version contrasts with the sad ending of the first one. The study is focused on the search for genetic links between the texts under consideration and the extensive tradition of Russian translations, imitations and revisions of Defoe’s novel. A targeted search for intertextual connections of the episode of the first storm at sea made it possible to identify a specific connection between Baryshnikova’s version and the retelling of Y. G. Kampe by A. P. Serdobolsky, a teacher of the Golovenkovskaya school, inspired by L. N. Tolstoy. In the poetic structure of the episode, there is a characteristic collision in the naming of the character – soldier / sailor. In addition, the folklore appearance of the narrative is noted, which violates everyday truth and at the same time preserves the stylistic unity of the short story, which undoubtedly attracted the attention of Baryshnikova. It is logical to conclude that the difference between the two versions recorded from Baryshnikova is due not only to free improvisation according to the poorly mastered (heard before 1925, half-forgotten by 1936) canvas of Defoe’s novel, but also a revision of the plot, supported

by acquaintance with the text of “Robinson” in the publication by “Young Guard” Publishers (1933). In turn, in the light of the other literary sources of Kupriyanikha’s repertoire (the stories of L. N. Tolstoy “What people are alive for” and “God sees the truth, but will not tell soon”; the fable of I. A. Krylov’s “The Wolf and the Crane”; fairy tales “King Thrushbeard” by Brothers Grimm, “Wild Swans” by G.-H. Andersen; children’s adaptation of “Notre Dame Cathedral” by V. Hugo) the obtained results open the prospect of a systematic comparative analysis of the identified literary originals and Baryshnikova’s texts in terms of transforming the ideological and stylistic patterns of primary sources in line with the genre, historical and cultural stereotypes of the storyteller.

## STUDIES

**G. P. Kozubovskaya**

*Altai State Pedagogical University*

### **CHOLERA MORBUS, MORBUALITY, MORBUALNY CODE**

#### *Reflecting on the pages of scientific research*

The phenomenon of the disease, which has recently become the object of study of many humanities, is fruitfully investigated in literary studies, including dissertations. The subject of reflection in this article is the doctoral dissertation of E. G. Trubetskova and the problems posed in it.

- On the one hand, E. G. Trubetskova’s dissertation research is a very timely attempt to systematize and generalize the currently existing ideas about the disease, doctors, etc. On the other hand, it is a new look at an old problem – “new patterns on the old canvas”, reflecting the vision of the disease in the XX and XXI centuries and the search for approaches to the study of the “poetics of medicine”.

- The article examines the validity of the introduction of the term “morbuall code”, the content of this concept, as well as the approaches proposed by the author of the dissertation to the analysis of works of art with “medical subjects”. In the formulation of the scientific novelty of the study (a new term – the morbuall code, developed and theoretically justified, was introduced into scientific circulation; trends related to the transformation of the content of the morbuall code (its units) from the Russian literature of the XVIII–XIXth centuries to the literature of the XX–XXIst centuries were traced; an approach to the analysis of the poetics of the morbuall code in works of fiction was developed and implemented XX–XXIst centuries) – a reflection of the significant contribution of the author of the dissertation to the study of the phenomenon of the disease.

Attention is drawn to the “problem areas” associated with the understanding of “morbidity”, in particular, to one of the components of the code – images of doctors. The typological approach, representing the types of doctors in figurative formulas, is fraught with schematism: for the literature of the XIX century, the ratio of “professional” and “human” in the personality of a doctor is important. In addition, there are intersections of Russian literature of the XIX and XX–XXI centuries in terms of the formation of a special optics that has become decisive for the poetics of morbidity at the present time.

## SCIENTIFIC MEETINGS

**V. N. Ivanova**

*Samara University (Samara, Russia)*

**L. G. Tyutelova**

*Samara University (Samara, Russia)*

### **“POETICS AND METAGEOGRAPHY”: ALL-RUSSIAN CONFERENCE DEDICATED TO THE 75TH ANNIVERSARY OF PROFESSOR S. A. GOLUBKOV (DECEMBER 2–3, 2022, SAMARA)**

The article is devoted to a scientific event – a conference dedicated to the celebration of the anniversary of the Russian literary critic, lecturer, professor Sergei A. Golubkov. The authors turned to the milestones of the research and life path of the scientist, to the scientific problems he solves: comic and metageography. Both topics are significant and promising for Russian philology, which confirms the interest expressed by the participants of the event. The article cites excerpts from the report of S. A. Golubkov and review the topics raised during the conference.

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