
SUMMARY

THEORY and HISTORY of LITERATURE

EXPRESSIONISM in RUSSIA: FACTS and ARGUMENTS

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Abstract: The article closely examines the practices of prominent Russian expressionist groups during the first post-October decade in Russia. That results in significant clarifications in the issue of the presence of expressionism as an independent artistic phenomenon in Russian literature.

While in the works of the acknowledged writers, the poetics of expressionism occurred as an additional element resulting from the sociocultural situation and personal experience, young poets, who were entering literature amidst the ‘precipitating chaos’ and ‘convulsions of the emerging mentality of the people’, perceived it as a universal way of self-expression and self-affirmation.

The undertaken analysis substantiates the following conclusion: expressionist groups occurred as a natural continuation and development of Russian futurism. While remaining in direct communication with European expressionism, they were grinding their own finds and forging a new language of art, which was organic and distinctive. The exceptional Russian expressionism became a guideline not only for the post-futuristic wing of the creative youth but also for writers of other literary schools and movements, which significantly broadened the scope of its circulation and influence.

Keywords: expressionism, futurism, the Fuists, German expressionism, ‘Moscow Parnassus’, Dziga Vertov, Sergei Eisenstein, cinematography of the 1920s

MAYAKOVSKY, FUTURISM, the FUTURISTS:

Out of the SIBERIAN MOSAIC

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Abstract: The article deals with the history of reception of the Russian futuristic poetry and Vladimir Mayakovsky’s writing in places far away from the literary life of the capital. In the article, the presentment of the material concerning the Siberian response to the innovative tendencies and powerful new phenomena in the literature of the 1910-1920s is deliberately mosaic. The history of the perception of Mayakovsky’s works is generally reconstructed by the science, and the articles, rare reviews, parodies and imitations which are published as a part of this article are only intended to fill some “empty” areas and fragments of the long-formed big picture. The article includes ten micro-narratives which had their origins in rare Siberian printed matter and archival collections of Irkutsk, Kurgan, Yakutsk, Omsk, Tomsk and Novosibirsk (Novo-Nikolayevsk). The article incorporates an Irkutsk

review of Mayakovsky's book 'Simple as Mooing', which has not been recorded in the bibliographies of the poet and was only once mentioned by a Siberian literature historian V.P. Trushkin.

Keywords: avant-garde, Mayakovsky, parody, reception, Siberia, futurism, the Futurists, epigonism

TALES and SHORT STORIES by ARKADY GAIDAR
as a REFLECTION of the EPOCH

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Abstract: The article deals with the writer's creative work beginning with his tale 'RVS' (1925) and ending with his writings on war of 1941. Gaidar had no intention of becoming a children's writer, but the main characters of his writing happened to be children and teenagers conceived as people of the heroic future. Gaidar's utterly autobiographical writing is focused on glorification of the war history and industrial development for which he actively used stylistic devices of adventure fiction. Though even the finest works of the writer were severely criticized, his books sold by the millions and were dearly loved by children. In 1939, Gaidar was posthumously awarded the order 'Badge of Honour' for his contribution to literature.

Keywords: A. Gaidar, children's literature, First Soviet Writers' Congress, 'The Fate of the Drummer Boy', Victor Pelevin

FICTICIOUS DISABILITY in RUSSIAN FAIRY TALES

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Abstract: The article researches the issue of disability in folklore. It is shown that in the national world view the attitude towards the physical defects of a person (a real one, not a mythological character) has ambivalent nature. Physical impairment is seen as a sign of being chosen, a kind of confirmation that the person belongs to the group of «knowledgeable» people, those who are endowed with special, sacral knowledge associated with «the other world.»

He is the one that people will turn to for help and advice. In most folk genres disability is always real, it can be eliminated or it remains with the person for life, it can lead him to faith, cause death, physical and spiritual torment.

In fairy tales, the representation of disability differs from the attitude to bodily and mental ailments in folk tradition as a whole. The motif of disability in fairy tales is realized in a special way. It is believed that in fairy tales all the positive characters are perfect, and only negative ones might possess physical deficiencies. The peak of physical imperfection in this case will be Baba Yaga (the evil witch). In addition to that, there is a whole bunch of fairy-tale texts that develop a motif of "fictitious" disability. The hero / heroine imitates certain ailments.

In the fairy-tale text, the attitude to disability is different. In fairy tales disability might be both – real and fictitious. With the help of fictitious ailment fairy-tale characters hide their true status, help their loved ones to break the spell, etc. The

imaginary disease can act as a kind of test for the hero. The need to simulate disability evaporates when the hero achieves the desired result.

Keywords: Russian folklore, fairy tale, disability, Baba Yaga, Neznayka (Dummy), Neumoyka (Unkempt)

SOME NOTES on 'HAMLET'

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Abstract: The article deals with those passages in Shakespeare's tragedy 'Hamlet', which are incomprehensible for the Russian reader because of the difficulties of translating the play into Russian, as well as some fragments in the plot that require careful reading for a correct understanding of the tragedy.

Keywords: Shakespeare, hamlet, literary translation, plot, commentary, M. L. Lozinsky

1. The word 'prince' in the title of the tragedy is polysemantic, and there is a possibility of some false expectations for the new spectators who do not know the plot.

2. Fortinbras the elder 'did forfait' not 'all... his lands' but 'all *these* his lands' (see Q2 of the Huntington Library) i.e. the surroundings of Elsinore.

3. The Queen's account of the death of Polonius differs from the event itself, but this is a disguise for unlikelihood of III,4 and not a 'psychological detail'; from the psychological point of view the Queen's part is an intriguing number of riddles, which are not supposed to have definite answers for an actor or an actress.

4. There is a clear schedule of watchmen, Marcellus and Bernardo, in the play, and they both probably are the members of civil militia and not professional soldiers.

SOCIAL SCIENCES

RUSSIAN SWAMP:

is it POSSIBLE to OVERCOME the PERCEPTION STEREOTYPES?

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Abstract: The swamp is an interesting hybrid phenomenon, in which the interests of culture and nature intersect. From the civilizational point of view the **development** of wetlands is necessary for human survival; but from the ecological point of view the **conservation** of wetlands is equally necessary for human survival. It seems impossible to combine these approaches and to find a path that is equally safe for nature and culture. The challenge is in identifying the approaches, that are able to overcome (to deconstruct) these duality and dichotomous hierarchy. It should be an eco-critical approach to cultural artifacts that are considered to belong to the natural environment. The study of the Russian swamp clearly show that everything that becomes an image or reflection object of man lies "between nature and culture". However humanities scholars see in the works of natural scientists about the swamp - the source of information, and scientists see in the work of the humanities scholars - the material for educational propaganda. This utilitarianism impedes an adequate solution to the problem.

Keywords: Swamp, nature, culture, eco-criticism, social consciousness

LITERARY EDUCATION

FROM the COURSE “INTRODUCTION to LITERARY STUDIES”

Sergey A. Vasiliev

Lectures 4–5

Abstract: Lecture 4 is devoted to the epic genres in literature. The author understands them as “non-personal entity” in accordance with the theory of myth offered by A. F. Losev, and gives a brief sketch of the development of the Russian epics — from the Old Russian literature to the beginning of the XX century. In lecture 5 lyrical genres are defined as “personally created non-personal entity”. The typology of lyric genres, presented in the lecture, is based on the division into those, which are determined mainly by structural and content features, and those that assume a solid form. The first group includes elegy, ode, song, epistle, madrigal, meditation (duma), epitaph, epigram, invective, epithalamium, etc. The second group includes sonnet, rondo, etc.

Keywords: myth, A. F. Losev, epic, genre, Russian epic poem, fairy tale, novel, short story novella, essay, humor, topical satire, lyrics, poem, song, ode, lyric diary, stanzas, parody, ecphrasis

FROM THE HISTORY OF THE LITERARY INSTITUTE

THE WINNER:

at the SEMINARS of YURI KUZNETSOV

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Abstract: The article highlights the literary pedagogical activities of Yuri Kuznetsov, the outstanding Russian poet, graduate of the Literary Institute. His work (from 1992 and up to his death) is assessed on the basis of the memories and notes of his pupil, poet and literary critic Marina Gakh.

Keywords: Yuri Polikarpovich Kuznetsov, Literary Institute, poetry workshop, poet, secondaries, bookish poetry, Vadim Kozhinov

REVIEWS

MOSCOW TEXTOLOGICAL ECSTASY

Liusyi Aleksandr P. Moscow Text: Textual Concepts of Russian Culture.

M.: ‘Veche’ Publishing House; LLC ‘Russian Impulse’, 2013. 320 p.

Boris F. Kolymagin

Abstract: The review features the new monograph of culturologist *Aleksandr P. Liusyi*, known for his research of local texts of Russian culture. Highlighting the system of local texts allows you to see new artifacts and expand the boundaries of the human «I» in a new way, to create a different geometry of personality. The local text arises as a meaningful, semioticized whole, allowing the reader to feel the unexpected facets of being.

Keywords: local text, Russian culture, Moscow, Petersburg, N. M. Karamzin, V. N. Toporov, chronotope