

SUMMARY

Articles and Reports

Philological Analysis of Lyric Poem

Pavlova N.S. **On the Aggregativeness of Rilke's 'Word'**. The article deals with words frequent in Rainer Maria Rilke's poetic works. It considers the role of iteration in Rilke's verse, as well as the ambitendency of his words which gather different meanings. The article shows that the concept of Word itself was inherent for Rilke's oeuvre, connecting the meanings and denotations in order to identify the place of Man in the Universe.

Key words: Rilke; word.

Prikhodko I.S. **The Lyrical Triptych by A. Blok**. In this article three A. Blok's poems – «O doblestiakh, o podvigakh, o slave...» 1908, «Zabyvshie Tebia» 1908–1914, «Kogda zamrut otchaian'e i zloba...» 1908 – are considered as a unity of plot and theme and as a kind of lyrical triptych. This observation is founded on the analysis of the rough draft in which all the three poems make a single text.

Key words: lyrical triptych; unity of plot and theme; rough draft; autobiographical context.

Lekmanov O.A. **On a Possibility of a Biographic Implication in Mandelshtam's Sonnet «Casino» (1912)**. The article considers the possibility of biographical basis/implication of O.Mandelshtam's sonnet «Casino». The author's hypothesis is that in the sonnet there is an allusion to the tragic death of a painter and art designer Nicolay Sapunov.

Key words: Osip Mandelshtam; Nicolay Sapunov; biographical implication.

Israpova F.Kh. **Auto-reference as a Way of Description of Creative Work in the Poem of V. Bryusov «Creation»**. The article is dedicated to the question of such way of description of the creative process in V. Btyusov's poem «Creation», which is based on the duplication of images and motives in the text.

Key words: Bryusov; lyrics; poetics of modality; auto-reference.

Kazmirchuk O.Yu. **«Unique Days» as the Last Poem of When the Weather Clears Poetical Cycle**. The article presents an analysis of several structural principles of Boris Pasternak's poetical book «When the weather clears». It demonstrates that the final poem of the collection

repeats the basic semantic oppositions that appeared earlier in the previous texts of Boris Pasternak. These oppositions are resolved in the last poem. Owing to this, the poetical cycle ends with an image of a harmonious world.

Key words: poetical book; the final poem of the book; overcoming semantic oppositions.

History of Literature

Pastuchkova N.A. Tradition of Ovid's «Heroides» and Its Role in Creating of Spanish Sentimental Novel of XV Century. The article is focused upon the tradition of Ovid's «Heroides» and its adaptation and translation in Juan Rodríguez del Padrón's «Bursario» (1434). The investigation is concentrated upon three «fictional» epistles (written by Padrón) that are ascribed to Ovid himself. Spanish author tried to imitate ancient writer's style, themes and as a result composed his own «cartas». The analysis of these letters leads to the conclusion that starting with simple translation, then adopting already known and popular stories Padrón succeeded in creating an absolutely new form and genre in Spanish artistic prose. This was sentimental novel including letters as its one of the most important elements.

Key words: translation; medieval prose; letters; epistolary genre; literary imitation; courtly love.

Dovgy O.L. Book Plots and Motives in Kantemir's and Pushkin's Works. In the article an approach to A.D. Kantemir's works as cultural background, «literary unconscious» of Russian poetry is offered. Kantemir has entered into Russian poetry many motives of classical poetry – in particular, he has created carefully developed book plot; almost all book motives entered into the Russian literature by Kantemir are still alive. In the article the basic book motives connected with the line «Book–Author–Bookseller–Reader» are considered, and transformation of these motives in A.S. Pushkin's works is traced.

Key words: A.D. Kantemir; cultural background; «literary unconscious»; basic book motives; line «Book – Author – Bookseller – Reader»; A.S. Pushkin; transformation of Kantemir's motives in Pushkin's Works.

Krivosos V.Ch. «Strange Castle». The present paper considers the problem of anthropology of the place which is essential to Gogol's «The Dead Souls». The analysis of concept «strange castle» is extremely important for our understanding of the artist's intention. This concept being associated with location of corpses has served as Pljushkin's semantic characteristics.

Key words: strange; castle; gothic novel; corpse; image of house; image of man.

Polonsky V.V. Chekhov's Irony: Between Classics and the «Silver Age». The article analyses the correlation of Chekhov's irony and that of the symbolists'. The author concludes that Chekhov's philosophical picture of the word is not identical with the modernist pessimistic reflections on the beginning of XX century, though they certainly correlate.

Key words: Chekhov; irony; classics; symbolism; modernism.

Tiupa V.I. Communicative Strategy of «Prophecy» in Chingis Ajtmatov's Prose. The article states and proves, that Chingis Ajtmatov's prose of the 60^s, cannot be actually considered belonging to social realism.

Key words: discourse; communicative strategy; social realism; «thaw»; Chingis Ajtmatov.

Comparative Studies

Kozmenko M.V. The Novelist Paul Bourget and the Schoolboy Leonid Andreev (Choice of Reading Matter and Its Influence on Behaviour and Writing Practice). Based on an analysis of Leonid Andreev's unpublished diaries, written while he was still at school, this article examines the part played by Paul Bourget's novel «The Disciple» in determining the intellectual orientation and aesthetic predilections of the future writer. It is suggested that certain features of the French novel's poetics, which were unusual in the context of Russian nineteenth-century literature, may have influenced aspects of Andreev's creativity and been particularly reflected in such characteristics of his later works as their subjective structure (often involving protagonists and/or narrators with split personalities), their radical psychological experimentation, resulting in the experimenter-heroes' defeat, and their extreme intellectual discourse (above all in the stories «Thought» and «My Notes»).

Key words: Russian literature of the end XIX – the beginnings of XX century; French literature of the end of XIX century; literary influences.

Interpretations

Glukhova E.V., Torshilov D.O. Khandrikov: on the Origin of the Name of the A. Bely's IIIrd Symphony Protagonist. In spite of the well-known Bely's gift of onomastical grotesque, the name of Khandrikov was neither transparent parable nor onomatopoeia. Russian astronomer Mitrofan Khandrikov was colleague of Bely's father, N.V. Bugayev. Khandrikov

wrote on the periodic meteor showers, which became one of the main symbols of the IIIrd symphony. Such origin of the 'decadent' symphony protagonist can specify our notion of the relations between two generations – the elder, academic, and the younger, decadent.
Key words: Russian prose; Russian decadence; Andrej Bely; onomastics.

*Kono W. **Osya and His Friends: Ilya Kabakov and the «Jewishness».*** In this paper Ilya Kabakov's illustrations for *Osya and His Friends* by Buzi Olevsky are used as basis for discussing Kabakov's Jewish identity in his children's books and later installations in the context of the political and cultural history of the Soviet Union.

Key words: Moscow conceptualism; Ilya Kabakov; Buzi Olevsky; Russian contemporary art; Russian children's books.

Theoretical Problems

*Kirilenko N.N. **Detective: Logic and Play** (continuation).* In the article the importance of play and creativity as well as logic and rationality for classical detective is substantiated. So detective defeats criminal not for analysis and deduction only but for better acting. This very part is about specifics of the detective novellas of G.K. Chesterton and the creature of Father Brown as the detective of the classic detective.

Key words: genre; classic detective; logic; play; detective; criminal; norm; grotesque; novella; parable; turning point.

*Stekhov A.V. **Russian Formalism and V. Nabokov's «Nikolai Gogol».*** The main aim of the article consists of analysis of V. Nabokov's attitude to Russian formalism and what he elaborates upon its tradition. Nabokov used formalistic paradigm grasped and adjusted its rudiments for expressing his own aesthetic views. The characteristic features of Nabokov's structural approach to analysis of the literary works and peculiarity of Gogol's poetics are considered by the example of «Nikolai Gogol». The study concludes Nabokov's conception of the device as a worldview.

Key words: Russian formalism; Nabokov; «Nikolai Gogol»; Gogol's poetics; device.

Modern Education

*Malinauskene N.K. **Russian Derivatives of the Ancient Greek Root ARCH-*** The article is concerned with the Russian words derived from the ancient Greek root **arch-**. Their

etymology, activity of assimilation into the language, as well as phonetic appearance and meaning development up in Russian surrounding is analyzed on the basis of the existing dictionaries data. The article gives recommendations for making lexicographic information more precise.

Key words: Ancient Greek; Russian; loanwords; etymology; semantics; the root arch-

Magomedova D.M., Malkina V.Ya. **Syllabus to the Introduction to the Source-study in Literature.** Introduction to the Source-study in Literature is delivered to the first year students, philologists, at the School of History and Philology, RSUH. The syllabus includes the definition of the purposes of the course, its main points and a list of recommended reading as well as the system of knowledge control and assessment. One of the main purposes of the course is to teach and train the students as researchers in the field of literature: bibliographical search, composing bibliographies, citing and the like.

Key words: introduction; source-study in literature.

Memoirs

Mann Yu.V. **Alik Kogan: Memory Reconstruction.** The text of series of autobiographic notes contains author's memoirs about literary critic A.G. Kogan (1921–2000).

Key words: memoirs; Alexander Grigorievich Kogan.