

**MINISTRY OF HIGHER EDUCATION, SCIENCE AND INNOVATION
OF THE REPUBLIC OF UZBEKISTAN**

KARAKALPAK STATE UNIVERSITY NAMED AFTER BERDAKH

FACULTY OF FOREIGN LANGUAGES

DEPARTMENT OF RUSSIAN LANGUAGE AND LITERATURE

Material of lectures on the subject

"INTRODUCTION TO LITERARY CRITICISM"

for 1st year students

of the Department of Russian Language and Literature

Field of knowledge:	200 000 - Arts and Humanities
Field of education:	230 000 - Languages
Direction of education:	60230100 - Philology and language teaching: Russian language

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Discipline "Introduction to Literary Criticism"

The purpose of the discipline is to master the theoretical and literary knowledge necessary for understanding the laws of the historical and literary process and the correct assessment of literary phenomena.

Learning outcomes:

A) aspects of knowledge:

- have an idea of the most important categories and concepts of modern literary criticism, the theory of artistic creativity, the nature of artistic consciousness, the composition of the multi-level structure of a literary work, the function of its constituent elements, the laws of the literary process.

- know and be able to use the basic provisions of literary theory, based on the analysis of a literary text, the knowledge gained in scientific activities, the principles of analyzing works of literary art.

B) aspects of skills:

- have the skills of a holistic analysis of a work, the qualifying application of artistic criteria, literary reading of a literary text as a work of art, determine the type and genre of a literary work, highlight and formulate the theme, idea, problematic of the studied work, characterize the heroes, characterize the features of the plot, composition, the role of pictorial and expressive means, compare episodes of works and compare their heroes.

Lecture 1

Subject and purpose of literary criticism

Plan:

1. Subject and purpose of literary criticism
2. Main disciplines of literary criticism.
3. Auxiliary disciplines of literary criticism.

1. Subject and purpose of literary criticism

Literary criticism is a science about fiction, its origin, essence and development. "Literature" is a broad concept in historical time. The word is of Latin origin (from littera - letter). Literature is a community of letters, icons, signs.

Literature is everything designated, inscribed with letters, written, written. The term is relatively young. It is no more than 500 years old. When could it have appeared in European culture? After the invention of printing, i.e. conveyor-type production of books. It happened in Europe around 1440. Goldsmith Johann Gutenberg in Germany was the first to invent a tool for standard casting of type - letters, printing ink, and a printing press.

European and the entire world civilization experienced a powerful cultural explosion. In its enormous strength, it is close to the latest cultural explosion associated with the discovery and introduction of the Internet into everyday life of mankind.

A handwritten book, its text and illustrations were created by hand, diligently, reverently and for a long time (months, and sometimes years).

The era of Gutenberg marked the transition to a completely new, mass reproduction of books.

Literary criticism as an independent scientific discipline arose relatively recently, having emerged from philology, a science whose roots go back to ancient times. Nowadays, philology is understood as a complex of sciences that study culture expressed in language and literary creativity, i.e. in the word. However, over the centuries, the boundaries of philology have changed. The term itself – philology – is based on the word “philosophy”, which originated in Ancient Greece and in exact Russian translation meant “love of wisdom”. The root “phil”, with which the words “philosophy” and “philology” begin, means “love” in Greek, while the second part indicates the object of love (Sophia – wisdom, logos – word) and, therefore, the word “philology” can be deciphered as “love of speech”, “science of words”.

Literary criticism studies the fiction of various peoples of the world in order to understand the features and patterns of its own content and the forms that express them.

Literary criticism originates from ancient times. The ancient Greek philosopher Aristotle in his book "Poetics" was the first to give a theory of genres and types of literature (epic, drama, lyric). In the 17th century, N. Boileau created his treatise "Poetic Art", based on the earlier work of Horace ("The Science of Poetry"). It separates knowledge about literature, but it was not yet a science. In the 18th century, German scientists tried to create enlightening treatises (Lessing "Laocoon. On the Limits of Painting and Poetry", Gerber "Critical Forests"). At the beginning of the 19th century, the Brothers Grimm created their theory in Germany. In Russia, the science of literature as an independent discipline, as a certain system of knowledge and a tool for analyzing literary phenomena with its own concepts, theory and methodology was established by the middle of the 19th century.

2. The main disciplines of literary criticism.

Modern literary criticism consists of three independent, but closely related main disciplines: literary theory, literary history, literary criticism.

Literary theory studies the nature of verbal creativity, develops and systematizes the laws, general concepts of fiction, the patterns of development of genres and genres. Literary theory studies the general laws of the literary process, literature as a form of social consciousness, literary works as a single whole, the specifics of the relationship between the author, the work and the reader. Literary theory develops in the process of philosophical and aesthetic comprehension of the entire set of facts of the historical and literary process.

The history of literature explores the uniqueness of various national literatures, studies the history of the emergence, change, development of literary trends and movements, literary periods, artistic methods and styles in different eras and among different peoples, as well as the work of individual writers as a naturally conditioned process. The history of literature considers any literary phenomenon in historical development. Neither a literary work nor the writer's work can be understood without connection with time, with a single process of literary movement.

The history and theory of literature are closely interconnected. However, their means and techniques are different: literary theory seeks to define the essence of the developing aesthetic system, gives a general perspective of the artistic process, and the history of literature characterizes specific forms and their specific manifestations.

Literary criticism (from the Greek kritike - the art of analyzing, judging) deals with the analysis and interpretation of works of art, their assessment from the point of view of aesthetic value, the identification and affirmation of the creative principles of a particular literary movement.

Literary criticism proceeds from the general methodology of the science of literature and relies on the history of literature. Unlike the history of literature, it

illuminates the processes occurring primarily in the literary movement of modern times, or interprets the literature of the past from the point of view of modern social and artistic tasks. Literary criticism is closely connected with life, social struggle, as well as with the philosophical and aesthetic ideas of the era. An important advantage of criticism is the ability to consider a work as an artistic whole and to recognize it in the general process of literary development. In modern literary criticism, various genres are cultivated - an article, a review, an overview, an essay, a literary portrait, a polemical retort, a bibliographic note.

3. Auxiliary disciplines of literary studies.

The source study basis of the theory and history of literature, literary criticism are auxiliary literary disciplines: textual studies

historiography, bibliography.

Textual studies study the text as such: manuscripts, editions, editions, time of writing.

The study of the history of the text at all stages of its existence gives an idea of the sequence of the history of its creation (the "material" embodiment of the creative process - sketches, drafts, notes, versions, etc.). Textual studies also deal with the establishment of authorship (attribution).

Historiography is devoted to the study of the specific historical conditions of the appearance of a particular work. Source studies - the study of primary source texts, their description, commentary and publication. Hermeneutics - a science associated with the interpretation of texts, the original meaning of which is unclear due to their antiquity or incomplete preservation. Literary criticism is also associated with the sciences of man (history, psychology, sociology), with art history sciences (ethics, aesthetics, cultural studies), with philosophical sciences (philosophy, religious studies), with technical sciences (cybernetics, semiotics).

Bibliography is a branch of scientific description and systematization of information about published works. This is an auxiliary discipline of any science (scientific literature on a particular subject), based on two principles: thematic and chronological. There is a bibliography for individual periods and stages, for individuals (authors), as well as a bibliography of fiction and literary criticism. Bibliographies can be scientific and auxiliary (with explanatory annotations and brief comments) and recommendatory (containing lists of the main publications on certain sections and topics).

Literary bibliography deals with the registration, accounting and classification of manuscript and printed products. One of the most famous Soviet literary scholars and bibliographers, Pavel Naumovich Berkov (1896–1969), wrote: "Ideally, bibliography should be a mirror of national – and more broadly – universal human culture; it is a special form of inventory of everything that humanity as a whole or

in its parts – as separate nations – has done in various areas... We have the right to consider bibliography not only as the strictest, most objective form of recording the creativity of a people, but – in theory – also as the most accurate and impartial form of reporting on the activities of a people in all spheres of national life." Bibliographic indexes in literary criticism can be general, dedicated to specific national literatures or individual periods of literary development; thematic – indexes of fiction on various historical, socio-political and other topics; personal, addressed to the work of one writer. Personal indexes include text indexes (complete chronological collections of all the works of a writer), and indexes of literature about the artist of the word; indexes of memoir literature; "seminars" (educational and methodological manuals for higher education, which contain special developments of topics on the life and work of a writer with a basic bibliography on each topic). The university literary "seminars" of V.A. Manuilova on the work of Lermontov, L.G. Frizman on the work of Pushkin, E.L. Voitlovskaya and A.N. Stepanov on the work of Gogol, etc. are well known. In the 21st century, the Internet performs active reference functions. The World Wide Web is an immense data bank on all branches of knowledge, including literary criticism. Today, with the help of the Internet, you can read a book, work with encyclopedic publications, and access electronic catalogs of the largest libraries in Russia and the world.

Test questions:

1. What is the subject of study of literary criticism as a science?
2. What is the structure of literary criticism (the main and auxiliary disciplines of the science of literature)?
3. What does literary theory study?
4. What does the history of literature study?
5. What are the functions of literary criticism?
6. What is the subject of study of the auxiliary disciplines of literary criticism?
7. The relationship of all the main and auxiliary sections of the science of literature.

Lecture 2

Literature among the arts

Plan:

1. The problem of classifying arts
2. The functions of art

1. The problem of classifying arts

Art is something integral and is opposed to other types of human activity (for example, science or work), and does not cause serious objections. Intuitively, we feel that despite all the dissimilarity, for example, literature and music, they have something in common that distinguishes them from a scientific book (although outwardly a scientific book is much more similar to a novel by Tolstoy than to Beethoven's music) and from a fire siren (although a fire siren is a combination of sounds, like music). What underlies the kinship of such dissimilar arts is the problem we discussed above. Now let's pay attention to what distinguishes them.

There are many classifications of arts, and the grounds for classification are different. In this sense, the theories of different scientists do not so much contradict each other as complement each other. This will be easy to understand if we imagine that we need to create a classification of people. One will single out the characteristic of gender: men and women. Another - the characteristic of age: children, adults, old people. The third - race, the fourth - social status, etc. We see that one does not contradict the other. The same is with the classification of arts.

Aristotle was the first to propose a serious classification. He proceeded from the fact that art is a specific form of imitation of nature, and proposed to distinguish between types and genres of art based on the answers to three questions: What, By What, and How do they imitate. The question "What?" establishes the connection between art and life. For example, tragedy, according to Aristotle, imitates the best, and comedy - the worst. The question "By what?" concerns the means of imitation. Literature imitates with words, music - with sound, painting - with paints. The question "How?" concerns the actual laws of genres and types, i.e. poetics. These are the features of plots, and composition, and speech. Different genres may coincide in one respect and diverge in another. To give a modern example, we can say that a tragic musical work and a literary tragedy coincide in the answer to the question "To what?", but will differ in the answers to other questions.

Aristotle's classification is simple and clear; it is still relevant. Even the famous expression "literature is the art of words" refers us to the Aristotelian tradition.

However, completely different grounds are possible. Thus, at the end of the 18th century, the German writer and thinker G. Lessing proposed a different approach. Lessing's classification is based on the spatio-temporal principle. Lessing

proceeded from the fact that art can "unfold" itself either in space or in time. Painting, for example, unfolds in space and freezes in time (the characters in the painting freeze at some moment in some poses). At the same time, music has no space, it unfolds in time (sound after sound). Literature, according to Lessing, is primarily a temporal art form, events unfold one after another.

The scientist subtly noted that we are not talking about absolute boundaries. Painting can depict the movement of time, but only through space. The easiest way to prove this is to turn to modern painting. An artist can, for example, paint a portrait of a person in two times: half of a young man's face, and half of the same, but an old man. In the same way, literature can depict a landscape, but only through time. The writer will be forced to consistently depict fragments of the landscape, let's remember Pushkin:

Under the blue skies (first fragment)

Magnificent carpets (second),

Glittering in the sun (third), snow lies (fourth).

Only later in the reader's mind will these fragments merge into a single spatial picture.

Lessing not only created his own classification of the arts, he was the first to draw attention to the fact that artistic time and space are significant elements of art. After Lessing, the study of the time-space of the text became one of the most interesting areas of analysis.

In the era of romanticism, several original classifications were proposed at once, the creators of which tried to see patterns in the methods of artistic influence. Developing these traditions, modern researchers often use the opposition "fine arts - expressive arts".

Fine arts are those in which the world is presented objectively, visually. Their goal is to depict the world. This is narrative painting, novels and stories, sculpture, pantomime.

Expressive arts are those in which the emphasis is on emotions, on expressing attitudes to the world. Works of expressive arts are often difficult to imagine visually (with the exception of dance, which is entirely focused on self-expression, but has something of pantomime). Such are lyric poetry, music, abstract painting, architecture, etc.

Finally, the great German Philosopher G. Hegel proposed an original classification of arts. Hegel's merit is that he introduced the principle of historicity into classification. Before Hegel, all forms of art were considered in a certain conditional simultaneity, as if they all appeared at once and existed equally in any era. But in reality, everything is not so. Antiquity was more inclined towards

sculpture, the Renaissance towards painting, romanticism towards literature and music.

Hegel tried to explain the movement of art from one form to another through the relationship between the natural and the spiritual. According to Hegel, the most ancient arts are those in which there are many natural forms (stone, wood, metal), but the logical content is very vaguely manifested. This is architecture. Then comes the time of harmony of natural forms and spirit - this is ancient sculpture. The latest art, according to Hegel, is literature, the spiritual content of which is enormous, and from natural forms only sounds (when reciting) or dashes (when writing and reading) remain.

There are other classifications, which can be found in specialized literature.

2. Functions of art

Now let us move on to the question of the functions of art.

1. Firstly, no one disputes the aesthetic function. Art satisfies the aesthetic needs of man, cultivates a sense of beauty.

2. Another function is closely connected with the aesthetic function - the play function. Art was and remains one of the most important forms of human play behavior. It was already said above that many scientific schools tend to consider this function to be the main one. Leaving aside the question of priorities for now, we note that the desire to play, like the desire to contemplate beauty, is one of the most important human properties. Moreover, if aestheticism in the full sense of the word manifests itself only in the human psyche, then play has more ancient roots from the point of view of evolution. The famous cultural theorist J. Huizinga wrote in this regard: "Play is older than culture, for the concept of culture, no matter how imperfectly it is defined, in any case presupposes a human community, and animals did not at all wait for man to appear so that he could teach them to play."

3. The third undoubted function of art is the ethical (educational) function. Few people dispute the fact that art is somehow connected with ethics, morality, and moral education. Another matter is how to understand this connection. Aristotle pointed out that the most important goal of high art is catharsis, the purification of man through affect. Sympathizing with the tragic fate of the heroes (or, more accurately, projecting their fate onto ourselves), we experience a cleansing effect, becoming better and more moral. The famous doctrine of catharsis retains its significance today, with the only amendment that the ethical impact of works of art has a much more complex structure. The outstanding Soviet psychologist L.S. Vygotsky, analyzing in detail the mechanisms of the moral impact of works of art on a person, came to the conclusion that in art the link "affect - action" looks completely different than in life. If in life an action is useful, then in art it is an affect. Vygotsky comments on Z. Freud's remark that when a frightened person is afraid

and runs, the useful thing is that he runs, not that he is afraid. In this regard, Vygotsky notes: "In art, it is just the opposite: the useful thing is fear itself, the discharge of a person in itself, which creates the opportunity for a correct flight or attack." Developing this idea, the scientist comes to the conclusion that ethical reactions associated with art are reactions "predominantly delayed", i.e. an affect once received (let's say, we were shocked by the novel "Anna Karenina") after many years can "wake up" and influence an action in some life situation. Thus, although the direct connection between affect and action is sometimes difficult to see, the impact of a work of art is not, as Vygotsky writes, a "blank shot." Someday these affects will have an effect, determining a person's moral choice at a decisive moment.

4. Another recognized function of art is the cognitive (gnoseological) function. Art is undoubtedly a form of cognition of the world. The only question is what kind of cognition it is, what kind of world is being cognized, and how to relate logical and aesthetic cognition. This question, as noted above, is one of the "eternal" questions of aesthetics, and we will not return to it now.

5. Finally, recently another function of art has been increasingly mentioned - relaxing (stress relief). Modern man experiences colossal psychological overload associated with the accelerating pace of life and the increasing flow of information. Therefore, psychologically, he needs a "pleasant rest" with elements of aestheticism. Hence the rapid development of distracting and entertaining genres of art: popular music, detectives, "soap operas", the aesthetics of everyday life, and so on. It is pointless to look for ethical and philosophical depth in these genres, it is not there and cannot be. But at the same time, this is art, although it does not go beyond the boundaries of its time. The isolation of the relaxing function can be disputed in the sense that it is in fact a variation on the theme of the aesthetic function. Even Kant recognized light music and a beautifully laid table as "pleasant arts", where aestheticism reveals itself in its pure form. But at the same time, the conversation about the relaxing effect of art makes sense from the point of view of the modern socio-cultural situation and from the point of view of mass psychology.

Test questions:

1. What is art?
2. What are the most famous classifications of art?
3. Using specific examples, define the functions of art?
4. Describe the article you liked most about the classification and function of art?
5. Write a thesis for a lecture on the topic: "Arts as a form of knowledge and education."

Lecture 3

Artistic image and verbal-artistic image

Plan:

1. Artistic image as a transformed model of the world
2. Properties of artistic image
3. Types of artistic images
4. Typology of images.

1. Artistic image as a transformed model of the world

Artistic image is one of the most multifaceted and complex literary and philosophical categories. And it is not surprising that the scientific literature devoted to it is extremely large. The image is studied not only by writers and philosophers, but also by mythologists, anthropologists, linguists, historians and psychologists.

Artistic image is a special way of mastering and transforming reality, inherent only to art. In artistic image, objective-cognitive and subjective-creative principles are inextricably fused. One of the most important specific features of art is artistic conventionality as a principle of artistic depiction, which generally denotes the non-identity of the artistic image to the object of reproduction. The artistic specificity of the image is determined by the fact that it reflects and comprehends the existing reality and creates a new, fictitious world.

In fact, any phenomenon creatively recreated in a work of art is an artistic image. The nature of the artistic image.

An artistic image is a meaningful form of art, a form of thinking in art. According to Borev's definition, an artistic image is an allegorical metaphorical thought that reveals one phenomenon through another. An artistic image is a semantic unit that has an external form and internal content created by creative fantasy. Unlike a simple image, an artistic image assumes an aesthetic function, a purposeful invention. In literature, an artistic image has a verbal form, and the word provides the aesthetic mechanism that implements the recreating image, since the word just includes a complex of associations, meanings that the reader experiences. There is an idea that language is not a system of words, but a speech flow. Speech is not created by words, but on the contrary, words are isolated from the speech flow, but at the same time they maintain a connection with the speech flow and activate the internal and external speech of the reader.

2. Properties of the artistic image

The functions performed by the artistic image are numerous and extremely important. They include aesthetic, cognitive, educational, communicative and other possibilities.

The structure of the artistic image is both conservative and changeable. Any artistic image includes both the real impressions of the author and fiction, but as art develops, the relationship between these components changes. Thus, in the images of Renaissance literature, the titanic passions of the heroes come to the fore, in the Age of Enlightenment, the object of the image mainly becomes the "natural" man and rationalism, in the realistic literature of the 19th century, writers strive for a comprehensive coverage of reality, discovering the contradictions of human nature, etc.

If we talk about the historical destinies of the image, then there is hardly any reason to separate ancient figurative thinking from modern. At the same time, for each new era there is a need for a new reading of the images created earlier. "Subject to numerous interpretations, projecting the image into the plane of certain facts, trends, ideas, the image continues its work of reflecting and transforming reality beyond the text - in the minds and lives of successive generations of readers."

Image-detail - an expressive detail in a work that carries significant semantic and ideological-emotional load. Artistic details include details of everyday life, landscape, portrait, interior, as well as gesture, subjective reaction, action and speech.

Artistic character - the image of a person in a literary work, outlined with a certain completeness and individual certainty. Character reveals a historically conditioned type of behavior (actions, thoughts, experiences, speech) and the author's moral and aesthetic concept of human existence.

Type in literature and art - a generalized image of human individuality, most characteristic of a certain social environment.

3. Types of artistic images

Classification of artistic images by structure (by the relationship between the objective and semantic planes).

The structure of an image includes the relationship between two planes: objective and semantic, manifest and implied, and is therefore divided into two large groups.

The first group consists of autological, "self-significant" images, in which both planes coincide.

In general, "autology" (from Greek αὐτός – "self" and λόγος – "word", "meaning") is the use of words in their direct meaning. From a linguistic point of view, an autological image is an image that is conveyed by ordinary words, without tropes.

Such images are often called "image-type", they can please us with recognition – "exactly", "yes, I saw something like that", "well, it's as if he wrote it down from life", but at the same time it is not just a sketch from life, in order to indulge us with

such an effect, the author takes one from “a series of similar objects and endows it with features that were collected from a large number of individual representatives of this group”. People and objects, localities, circumstances, relationships – anything can be depicted in a typical way! This type of imagery is very common now. The second group is metalogical images, in which the manifest differs from the implied, as a part from the whole, the material from the spiritual, the greater from the lesser, etc. Such images are not self-sufficient, their meaning always lies somewhere in another plane. They are no better and no worse than autological images. It’s just that all these other images-tropes are different: metaphor, comparison, personification, hyperbole, metonymy, synecdoche. The group of metalogical images includes symbol, allegory, and subtext.

Symbol - a symbol is often called the highest level of imagery; its “sensory basis” in addition to its own meaning also indicates other meanings and ideas that are not directly designated by the depicted object. For example, “scarlet sails”: sails of an unusual color are a sign by which the characters recognize each other - a symbol of love as a man-made miracle.

Allegory (Greek ἀλληγορία - allegory) is a type of imagery where an object becomes a sign of an idea that is completely abstracted from its direct meaning; which means that the sensory image and the idea are connected formally, but not in essence. For example, the image of a blindfolded woman with scales in her hands (the image of Themis) is an allegory of the abstract idea of justice. Allegory arose on the basis of mythology and took root in folklore. It was used in the fine arts. Of the literary genres, allegory is used in fables, parables, and morality plays; the allegorical type of imagery was the main one for the literature of the Middle Ages and classicism.

4. Typology of images.

All the diversity of images can be grouped according to certain principles:

1) the subject content of the image; suggests the following types of images:

- a) images - people who create a system of characters;
- b) images of nature (landscape);
- c) images - things (subject) that form the interior;
- d) archetypal images.

Within the framework of the landscape, an urban landscape is distinguished - images of the second nature created by man. These subject groups can be a source of various details; moving from one group to another, they form figurative metaphors;

2) according to the principle of the form of expressiveness:

- a) visual images;
- b) musical (emotional) images;

c) images of thought.

A special group in the typology of images is associated with the system of tropes that form various types of verbal images.

The problem of imagery is associated with various specific features of figurative thinking. These specific features express the problem of the relationship between the artist and reality; the problem of perception of the artistic image and the problem of interaction of images within the aesthetic whole.

The artistic image is one of the most important categories of aesthetics, defining the essence of art, its specificity. Art itself is often understood as thinking in images and is contrasted with conceptual thinking, which arose at a later stage of human development. The idea that initially people thought in concrete images (otherwise they simply did not know how) and that abstract thinking arose much later was developed by G. Vico in his book "Foundations of a New Science on the General Nature of Nations" (1725). "Poets," wrote Vico, "earlier formed poetic speech, composing frequent ideas... and the peoples that appeared later formed prose speech, combining in each separate word, as if in one generic concept, those parts that poetic speech had already composed. For example, from the following poetic phrase: "Blood boils in my heart" the peoples made one single word "anger". Archaic thinking, or more precisely, figurative reflection and modeling of reality has survived to the present day and is fundamental in artistic creativity. And not only in creativity. Figurative "thinking" is the basis of human worldview, in which reality is reflected figuratively and fantastically. In other words, each of us brings a certain share of our imagination to the picture of the world we imagine. It is no coincidence that researchers of depth psychology from Z. Freud to E. Fromm so often pointed out the closeness of dreams and works of art. Thus, the artistic image is a concrete-sensory form of reproduction and transformation of reality. The image conveys reality and at the same time creates a new fictional world, which we perceive as actually existing. "The image is multifaceted and multi-component, including all moments of organic mutual transformation of the real and the spiritual; through the image, which connects the subjective with the objective, the essential with the possible, the individual with the general, the ideal with the real, the agreement of all these opposing spheres of existence, their all-encompassing harmony, is developed."

When speaking about artistic images, we mean the images of heroes, characters in a work and, of course, first of all, people. And this is correct. However, the concept of "artistic image" often also includes various objects or phenomena depicted in a work.

According to the nature of generalization, artistic images can be divided into individual, characteristic, typical, motif images, topoi and archetypes. Individual images are characterized by originality, uniqueness. They are usually a figment of

the writer's imagination. Individual images are most often found in romantics and science fiction writers. Such are, for example, Quasimodo in "Notre Dame de Paris" by V. Hugo, the Demon in the poem of the same name by M. Lermontov, Woland in "The Master and Margarita" by M. Bulgakov.

A characteristic image, unlike an individual one, is generalizing. It contains common traits of characters and morals inherent in many people of a certain era and its social spheres (characters of "The Brothers Karamazov" by F. Dostoevsky, plays by A. Ostrovsky, "The Forsyte Saga" by J. Galsworthy).

A typical image is the highest level of a characteristic image. Typical is the most probable, so to speak, exemplary for a certain era. The depiction of typical images was one of the main goals, as well as the achievements of realistic literature of the 19th century. It is enough to recall Father Goriot and Gobsek by O. Balzac, Anna Karenina and Platon Karataev by L. Tolstoy, Madame Bovary by G. Flaubert, etc.

Sometimes an artistic image can capture both the socio-historical signs of the era and the universal human character traits of a particular hero (the so-called eternal images) - Don Quixote, Don Juan, Hamlet, Oblomov, Tartuffe. Motif images and topoi go beyond individual hero images. A motif image is a theme that is consistently repeated in the works of a writer, expressed in various aspects by varying its most significant elements ("village Rus" by S. Yesenin, "Beautiful Lady" by A. Blok).

Topos (Greek topos - place, locality, letter, meaning - common place) denotes general and typical images created in the literature of an entire era, nation, and not in the works of an individual author. An example is the image of the "little man" in the works of Russian writers - from A. Pushkin and N. Gogol to M. Zoshchenko and A. Platonov.

Recently, the concept of "archetype" (from the Greek *arche* - beginning and *typos* - image) has been widely used in literary science. The term was first encountered by German romantics in the early 19th century, but it was the works of the Swiss psychologist Carl Jung (1875–1961) that gave it real life in various fields of knowledge. Jung understood the archetype as a universal human image, unconsciously passed down from generation to generation. Most often, archetypes are mythological images. According to Jung, all of humanity is literally "stuffed" with the latter, and archetypes nest in the subconscious of a person, regardless of their nationality, education, or tastes. "As a doctor," wrote Jung, "I had to identify images of Greek mythology in the delirium of pure-blooded blacks."

The term "mythologem" (in English literature - "mytheme"), which is widely used in literary studies, is largely close to the Jungian understanding of the archetype. The latter, like the archetype, includes both mythological images and mythological plots or parts of them. Much attention in literary studies is paid to the

problem of the relationship between image and symbol. This problem was posed in the Middle Ages, in particular by Thomas Aquinas (13th century). He believed that an artistic image should reflect not so much the visible world, as express what cannot be perceived by the senses. An image understood in this way actually turned into a symbol. In Thomas Aquinas' understanding, this symbol was called upon to express, first of all, the divine essence. Later, in the works of the symbolist poets of the 19th-20th centuries, symbolic images could also carry earthly content ("the eyes of the poor" in Ch. Baudelaire, "yellow windows" in A. Blok). Philosophers and writers (Vico, Hegel, Belinsky, etc.), who defined art as "thinking in images", somewhat simplified the essence and functions of the artistic image. Such simplification is also characteristic of some modern theorists, who, at best, define the image as a special "iconic" sign (semiotics, partly structuralism). It is obvious that through images they not only think (or primitive people thought, as G. Vico rightly noted), but also feel, not only "reflect" reality, but also create a special aesthetic world, thereby changing and ennobling the real world.

Thus, in literary criticism one can find all varieties of images. Of course, in the course of the historical development of artistic imagery, the ratio of its main components changes: the objective and the semantic, which gravitate sometimes toward balance and fusion, sometimes toward fragmentation and struggle, sometimes toward one-sided dominance.

Test questions:

1. Give a generally accepted definition of the concept of "artistic image"?
2. Make a cluster on the topic "Artistic image". Determine the logic of its presentation.
3. Using the example of "The Captain's Daughter" by A.S. Pushkin, determine the types of images recreated in this work.
4. Fill in the ZHU table. Give topos images, archetypes.
5. Determine the leading motives of the Silver Age lyrics.

Lecture 4

Literary work as an artistic whole

Plan:

1. Literary work, cycle and fragment
2. Unity of content and form of the work.

1. Literary work, cycle and fragment

The meaning of the term "literary work", central to the science of literature, seems self-evident. However, it is not easy to give it a clear definition.

Dictionaries of the Russian language characterize a number of meanings of the word "work". For us, one of them is important: the work as a product of non-mechanical human activity, as an object created with the participation of creative effort (be it the recording of a scientific discovery, the fruit of a craft, or an expression of a philosophical or journalistic nature, or, finally, an artistic creation). In the composition of works of art, two aspects are distinguished. This is, firstly, an "external material work" (M.M. Bakhtin), often called an artifact (material object; Latin *Artefactum* - artificially made), i.e. something consisting of colors and lines, or of sounds and words (pronounced, written or stored in someone's memory). And this, secondly, is an aesthetic object - the totality of what is fixed materially and has the potential for artistic impact on the viewer, listener, reader. An artifact, according to Ya. Murkarzhovsky, is an external symbol (sign) of an aesthetic object. An aesthetic object is related to an artifact in different ways. In painting, sculpture, architecture, fiction and cinema, an external material work is always equal to itself. It is completely stable and does not tolerate transformations, and excludes them from the very beginning.

The situation is different in the so-called performing arts, in folk syntheses, theater, music, where the aesthetic object is fixed (only with a relative completeness) in scripts, librettos, musical notations, as well as in the memory of performers and each time is embodied (materialized) somehow in a new way: non-mechanically, proactively, creatively. To put it differently, an artifact in this type of work is not equal to itself, is subject to endless changes, and is variable. In XX century creations of performing arts are often recorded in audio and video recordings.

Thus, their artifacts acquire stability and complete preservation, which are characteristic of films, paintings, and literary works. But in situations of direct contact between the artist-performer (be it a pianist or conductor, dancer or actor of a dramatic theatre) and the public, the external material work is modified, and in optimal variants is renewed. And outside of this dynamic, the existence of performing arts is unimaginable.

In a number of its qualities, the external material product is neutral to the aesthetic object. Thus, the size of the letters in a handwritten or printed book is significant only as ease of reading, nothing more. At the same time, the artifact is partially included in the aesthetic object and becomes an active factor of artistic impression. Thus, for example, the highlighting of individual words with a special font or the individual author's use of capital letters become artistically significant. While remaining an attribute of an external material work (artifact), these facets of the author's creation simultaneously constitute a link of an aesthetic object. A work of art is an inseparable unity of an aesthetic object and an artifact. An aesthetic object contains the essence of a work of art, while an artifact guarantees its stability, safety, and accessibility for perception. The aesthetic object seems to be hidden in the artifact and reveals itself to the consciousness of the viewer, listener, and reader with different facets and with varying degrees of completeness.

Artistic creations are further delimited both from each other and from extra-artistic reality (in the theatre, for example, this is clearly evidenced by the effect of the footlights, as well as the clear fixation of the moments of the beginning and end of the performance). Speaking in the language of philosophy, the world of artistic creation is not continuous, is not solid: it is discontinuous, discrete. Art, according to M.M. Bakhtin, necessarily breaks down "into separate, self-sufficient, individual wholes—works," each of which "occupies an independent position in relation to validity." The boundaries between works, however, do not always have complete certainty. Sometimes they turn out to be mobile, to some extent even blurry.

The most important form of blurring the boundaries between literary works is their cyclization. The poet's combination of his poems into cycles (widespread in the 19th and 20th centuries) often turns out to be the creation of a new work that unites what was previously created. In other words, cycles of poems become independent works. Such are "Poems about the Beautiful Lady" by A. Blok, "Ashes" by A. Bely, "The Path of the Grain" by V. Khodasevich, "Second Birth" by B. Pasternak, "Northern Elegies" by A. Akhmatova. Cycles also exist in prose. Let us recall "Evenings on a Farm Near Dikanka" by N.V. Gogol or "Notes of a Hunter" by I.S. Turgenev. The cyclization of short stories and novellas can be connected with dual authorship, a striking example of which is Pushkin's "Belkin's Tales". What is "The Stationmaster" in Pushkin's oeuvre? An independent work? Or a part of a work called "The Tales of the Late Ivan Petrovich Belkin"? Apparently, the positive answers to both questions would be legitimate (though incomplete). The story of Vyrin, Dunya and Minsky is both a completed work and a part of a more capacious artistic whole - Pushkin's cycle of five stories plus the publisher's preface. A part of an artistic creation, on the other hand, can be separated from the whole and acquire some independence: a fragment can receive features of its own works. This is the

verbal fabric of P.I. Tchaikovsky's novel. "I bless you, forests" - one of the episodes of A. K. Tolstoy's poem "John of Damascus". The lyrical digression about the bird-three (from Gogol's "Dead Souls") acquired its own kind of artistic independence. There are often works within works in literature that also gain independence in the consciousness of the reading public. Such is the famous "Hymn to the Plague" in the last of Pushkin's little tragedies – a poem composed in a short-lived rebellious impulse by Walsingham and sometimes incorrectly considered as a direct expression of Pushkin's feelings and thoughts. A similar role in criticism, literary studies and the consciousness of the reading public was acquired ("with a light hand" of V.V. Rozanov) by the poem "The Grand Inquisitor" composed by Ivan Karamazov - one of the episodes of the last novel by F.M. Dostoevsky.

Artistic works (in particular, literary ones) are created on the basis of a single creative concept (individual or collective) and appeal to their comprehension as a certain unity (semantic and aesthetic), and then they have completeness (or, at least, are directed towards it). They are a kind of final given: they are not subject to any "post-author" transformations, additions or alterations. But the author, while he is alive, can again and again turn to the already published text, modify it and rework it. In the 1870s, L.N. Tolstoy intended to return to work on War and Peace and remove some philosophical and historical reflections from the text, but he did not carry out his intentions. It also happens that an author publishes a text that does not fully correspond to his creative intent, his artistic will. Thus, A. S. Pushkin noted that he "decided to omit" from his novel "Excerpts from Onegin's Journey" "for reasons that were important to him, and not to the public." In this regard, literary scholars are faced with a difficult question about the composition of the text of Pushkin's great work and the principles of its publication: are the "Excerpts" (as well as the "Tenth Chapter", preserved in sketches, moreover, encrypted) integral parts of the novel in verse or are they its "side branches", which should only be published in scientific publications as publisher's notes?

And, finally, some works have author's versions: publications of different years, carried out by the writers themselves, sometimes differ sharply from each other. A striking example of this is Andrei Bely's novel "Petersburg", which exists as a fact in the history of Russian literature of the 20th century. in two different author's editions. Lermontov's poem "Demon" has several versions, which were not published during the poet's lifetime. It happens that a writer continues to complete a basically already written work until the end of his life, polishes it and perfects it ("The Master and Margaret" by M.A. Bulgakov). A number of celebrated creations represent an incompletely realized creative idea (N.V. Gogol's "Dead Souls", in the 20th century - the novel "A Man Without Qualities", the main life work of R. Myzil). A literary work (despite the fact that it is one and whole) is not a homogeneous

monolith. This is a multifaceted subject, having various facets (sides, angles, levels, aspects). Its composition and structure, often quite complex, are characterized by literary scholars by means of a number of concepts and terms, to which we will turn.

2. Unity of content and form of the work.

Form and content – two of the most important literary concepts. They are applicable, in essence, to any natural or social phenomena. However, in artistic creativity, the concepts of "content" and "form" acquire a special meaning and significance. Content, generally speaking, is what the work is about, and form is how it is done, what artistic means are used. The categories of "form" and "content" were introduced into philosophical and literary usage only in the 19th century. Before that, the work was always considered in its entirety. And such an approach to a work of art was entirely justified, because in it the form is organically connected with the content, and these two components can be separated only in a purely abstract way.

German philosophers of the 19th century, first of all Hegel in his "Aesthetics", studied the essence of these two categories in great detail. Hegel and other thinkers, however, concentrated their attention more on the content than on the form of its expression. And the very concept of "content" was introduced into scientific circulation by Hegel. It is enough to point to those sections of Hegel's "Aesthetics" where he examines the content and form of lyrical works. The philosopher convincingly shows that the content of the latter is "the very soul of the poet, subjectivity as such, so that the matter is in the feeling soul, and not in what particular subject is being discussed". Analyzing the form of lyrical works, Hegel largely repeats his previous thoughts on content, adding to this mainly only observations on what distinguishes lyric poetry from epic poetry. He does not examine the problem of form in detail and specifically. This emphasis on content, which led to a certain bias in the understanding of a work of art, did not go unnoticed. And as a reaction to it, another extreme emerged in the 20th century – an excessive interest in form. In many countries, including Russia, the so-called formalists (1910–1920) appeared. The latter did much to understand the importance of the formal aspects of a work, but they often sinned by not paying attention to its content. If in the 19th century form was considered less important than content, now it was the other way around – content began to be understood as "formal". Its connections with the "external" world were broken.

The American "new critics", in particular, refused to notice the emotional "content" of poetic works and denied even the slightest connection between the work and the personality of its creator. Both of these extremes – excessive attention to content or, conversely, to form – lead to an incorrect understanding of the work.

Form and content are equally important. And most importantly, they are inseparable from each other in each specific work. Thus, V. Kozhinov rightly asserts

that "form is nothing other than content in its directly perceived existence, and content is nothing other than the internal meaning of a given form.

Individual aspects, levels and elements of a literary work that have a formal character (style, genre, composition, artistic speech, rhythm), content (theme, plot, conflict, characters and circumstances, artistic idea, tendency) or content-formal (plot), act as single, integral realities of form and content." As can be seen from this statement, in some cases it is very difficult to determine whether a particular element of a work is formal or content-rich. In this regard, the thoughts of one of the most prominent literary scholars and linguists of the 20th century, R. Jakobson, about "sound symbolism" in poetry are noteworthy. Not only words, but also sounds in poetry, their combinations, according to R. Jakobson, can carry a semantic load, i.e., have content. The concept of "sound symbolism" is very important for understanding the specifics of poetic artistic form and its relation to artistic content. The fact is that poetic form is distinguished by a special richness, abundance and subtlety of shades. For the expression of scientific truth, a dry form of expression is preferable. Ideally, this is a formula. In artistic creativity, especially in poetry, it is rather the opposite - the content is expressed with the help of metaphors, polysemantic, often very vague symbols, unexpected associations, comparisons, etc. Therefore, those who speak of a radical difference between the language of poetry and the language of science have every reason to make such a statement. Another thing is that the goals of art and science often coincide.

It is necessary to distinguish between artistic form "in general" (genres, types of literature, etc.) and the form of an individual work. Generally accepted laws of genre, for example, require compliance with certain requirements of form. Aristotle already clearly defined the formal requirements of one or another genre of literature. Beginning with the era of Romanticism, these requirements were weakened, although they did not disappear completely. For example, the form of the sonnet, so popular in the Renaissance, is also observed by modern authors. The content of literature also experiences a certain historical conditioning. Already the literature of the Hellenistic era (4th-1st centuries BC) differs significantly in its content from the ancient Greek literature of the classical period. The change of literary eras inevitably entailed changes in both the form and content of artistic creativity. At the same time, a characteristic detail was often discovered - new content was often clothed in old artistic forms and vice versa. In both cases, this was detrimental to the development of literature. And, as a rule, a genius was found who was capable of clothing the new content in corresponding new forms. Such were, in particular, Byron and Pushkin. If the creator of new forms expressing the new content did not appear, then epigonism flourished, hindering the development of literature. However, it should be borne in mind that in artistic creativity new forms are most often suitable for

expressing only new content. They are not universal and should not be considered better than the previous ones. And another significant point in this regard - freedom from norms, from strict frameworks and restrictions in relation to form and content does not at all guarantee the appearance of more perfect works. The great authors of ancient Greek tragedies created under conditions of the strictest normativity both in terms of form and content, but who can say that their tragedies are inferior in some way to the dramas of the Romantics, who threw off, as they said, the "shackles" of classicism, the requirements of normativity and enjoyed almost unlimited freedom. Only an understanding of their inseparability and interpenetration contributes to a balanced solution to the numerous problems generated by these complex literary and philosophical categories.

Test questions:

1. Give a definition of the concepts: content, form.
2. Give the definition of the content and form of a work given by M. Bakhtin, V. Kozhinov.
3. Characterize the position of G.N. Pospelov on the problem of the content and form of a work.

Lecture 5

Subject, problematic and ideological world of a work of art.

Plan:

1. General concept of the subject of a literary work
2. Concept of the idea of a literary text
3. Problematic of a work
4. Pathos and its types.

1. General concept of the subject of a literary work.

Subject (from the Greek *thema*) is what is put at the basis, the main problem and the main range of life events depicted by the writer. The subject of a work is inextricably linked with its idea. The selection of life material, the formulation of problems, i.e. the choice of subject, are dictated by the ideas that the author would like to express in the work.

V. Dahl in his "Explanatory Dictionary" defined subject as "a situation, a task that is discussed or explained." This definition emphasizes that the subject of a work is, first of all, the formulation of a problem, a "task," and not just certain events. The latter can be the subject of the depiction and also be defined as the plot of the work. Understanding "theme" primarily as "problem" presupposes its closeness to the concept of "idea of the work". This connection was noted by Gorky, who wrote that "theme is an idea that originated in the author's experience, is suggested to him by life, but nests in the receptacle of his impressions still unformed, and, demanding embodiment in images, excites in him the urge to work on its design". The problematic focus of the theme is often expressed in the very title of the work, as is the case in the novels "What is to be Done?" or "Who is to Blame?" At the same time, one can almost speak of a pattern, which consists in the fact that almost all literary masterpieces have emphatically neutral titles, most often repeating the name of the hero: "Faust", "Odyssey", "Hamlet", "The Brothers Karamazov", "Don Quixote", etc. Along with the term "theme", the term "subject matter" is often used, which is close in meaning to it, which implies the presence in the work of not only the main theme, but also various secondary thematic lines. The theme of a work can be both socially significant - this was the theme of "The Precipice" for the 1860s - and insignificant, in connection with which sometimes we speak of the "minor themes" of this or that author. However, it should be borne in mind that some genres by their very nature imply "minor themes", i.e. the absence of socially significant themes. Such is, in particular, intimate lyrics, to which the concept of "small-scale themes" is inapplicable as an evaluative one. For large works, however, a successful choice of theme is one of the main conditions for success. This is clearly seen in the example of A. Rybakov's novel "Children of the Arbat", the unprecedented reader

success of which was ensured, first of all, by the acute theme for the second half of the 1980s of exposing Stalinism.

2. The concept of the idea of a literary text

Another basic concept of literary criticism is the idea of a literary text. The distinction between the theme of the idea is quite conditional. For example, L. I. Timofeev preferred to talk about the ideological and thematic basis of a work, without making the differences too clear. In O. I. Fedotov's textbook, the idea is understood as an expression of the author's tendency; in fact, it is only about the author's attitude to the characters and the world. "The artistic idea," the scholar writes, "is subjective by definition." In the authoritative manual on literary criticism edited by L. V. Chernets, built on the dictionary principle, the term "idea" was not found at all. This term is not updated in the voluminous anthology compiled by N. D. Tamarchenko. The attitude to the term "artistic idea" in Western criticism of the second half of the twentieth century is even more cautious. Here the tradition of the very authoritative school of "new criticism" (T. Eliot, K. Brooks, R. Warren and others) was reflected, the representatives of which sharply opposed any analysis of the "idea", considering it one of the most dangerous "heresies" of literary criticism. They even introduced the term "heresy of communication", implying the search for any social or ethical ideas in the text.

It should be remembered that the artistic idea is a very comprehensive concept and we can talk about several of its facets in any case.

Firstly, it is the author's idea, that is, those meanings that the author himself more or less consciously intended to embody. The idea is not always expressed by the writer or poet logically, the author embodies it differently - in the language of a work of art. Moreover, writers often protest (I. Goethe, L. N. Tolstoy, O. Wilde, M. Tsvetaeva - just a few names) when they are asked to formulate the idea of the created work. This is understandable, because, to repeat O. Wilde's remark, "the sculptor thinks with marble", that is, he does not have an idea "torn off" from the stone. In the same way, a composer thinks with sounds, a poet - with verses, etc.

The second facet of the meaning of the term "artistic idea" is the idea of the text. This is one of the most mysterious categories of literary criticism. The problem is that the idea of the text almost never completely coincides with the author's. In some cases, these coincidences are striking. The famous "Marseillaise", which became the anthem of France, was written as a marching song of the regiment by officer Rouget de Lille without any claims to artistic depth. Neither before nor after his masterpiece did Rouget de Lille create anything similar.

Leo Tolstoy, creating "Anna Karenina", conceived one thing, but another came out. Many modern literary scholars (J. Derrida, Yu. Kristeva, P. de Mann, J. Miller, etc.) insist on the fallacy of the thesis about any semantic unity of the text. In their

opinion, meanings are reconstructed each time a new reader encounters the text. All this resembles a child's kaleidoscope with an infinite number of patterns: everyone will see their own, and it is pointless to say which meaning actually exists and which perception is more accurate. This approach would be convincing if not for one "but". After all, if there is no objective semantic depth of the text, then all texts will be fundamentally equal: a helpless rhymers and the brilliant Blok, a naive text of a schoolgirl and a masterpiece of Akhmatova - all this is absolutely the same, as they say, to each his own. The most consistent scholars of this direction (J. Derrida) just conclude that all written texts are fundamentally equal.

3. The problematic of the work

A problem (Greek *problema* - a task, something thrown forward) is an aspect of the content of a work on which the author focuses his attention. The range of problems covered by the author's interest, questions posed in the work, constitutes its problematic. The resolution of the artistic task set in a work is part of the writer's creative process, which is embodied in the problems of his work. In a letter to A. S. Suvorin, A. P. Chekhov wrote: "The artist observes, chooses, guesses, composes - these actions alone presuppose a question at their beginning; if you haven't asked yourself a question from the very beginning, then there's nothing to guess about and nothing to choose." Thus, the great writer emphasizes that the choice of questions and problems determines the overall content of the work and the angle of their consideration - the writer's interest in certain phenomena of reality. The problems of a work of art are directly related to the author's intent. It can be reflected "directly" when the problems that interest the artist are presented in the text regardless of the figurative system of the work.

Such is the problematic of opposition to totalitarianism in the dystopian novel "1984" by J. Orwell, where the author directly postulates his attitude to the problem in the diary entries of the main character. Open problematics most often appear in the genres of satire, science fiction, dystopia, and civil lyrics. Journalism is also characterized by direct problematics. Usually, the artist does not strive to express his idea directly, but does so indirectly, through the figurative depiction of characters, objects, and phenomena that have attracted his attention. The author emphasizes the most significant aspects of the subject of the image, from his point of view. This emphasis is where the problems posed by the author are contained. For example, in the drama "Masquerade" the problem of the correspondence between the external appearance and the internal world of a person is posed by M. Yu. Lermontov by means of an appeal to the image of a masquerade ball, typical of high society life, where instead of human faces there are masks, "masks pulled together by decency." Behind this "apparent" correctness is a soulless essence. Masks play their roles, become familiar and, outside the masquerade, replace a person with themselves. If

in this world, covered with a mask of “secular decency,” a person appears who does not play by the “rules,” then in his actions one sees a “mask,” and not a living person. This is what happens to the main character, Arbenin.

One of the final scenes of the drama is indicative, in which one of the characters addresses Arbenin in a friendly manner, mourning Nina, whom he has poisoned: “Enough, brother, take off your mask, // Don’t lower your gaze so importantly. // After all, it’s good with people, // For the public, — and you and I are actors.” This is just one of the problematic layers of the play, developed with the help of an emphasis on the key image.

The problem can be realized at different levels of production. Most often it is expressed in the depiction of characters, in artistic conflict. Thus, two different life positions, two special characters are contrasted in the tragedy of A. S. Pushkin “Mozart and Salieri”. What is a true genius?

The question, which contains the problem of the work, finds its resolution in the conflict of the tragedy. The author, with the help of the figurative depiction of characters, solves the problem posed. Comparing the life positions of the characters - Mozart, for whom art is cheerful creativity, a free flight of inspiration, and Salieri, “who believed in algebra harmony,” the poet examines the problem from different sides and expresses his position in the dispute.

Along with this, the issue can organically flow from the theme of the work. This happens in historical and literary-historical prose, where the historical events reflected in the theme can also determine the problems depicted in the work.

For example, works of various genres written about the activities of Peter I are in one way or another connected with the depiction of the problems of Peter's time - the conflict between the “new and the traditional”, even if these contradictions play a subordinate role in the plot, as in the unfinished “The Moor of Peter the Great” by A.S. Pushkin. The problems of a literary work depend on many factors: historical events, social problems of our time, “ideas of the time,” even “literary fashion.”

But first of all, the choice of issues that interest the artist is determined by his worldview, his point of view on certain phenomena of reality. It is reflected in those author’s accents that constitute the problems of the artistic work.

This is precisely what determines the fact that the same topics from different writers receive different coverage from each other and, accordingly, works on the same topic have different problems.

For example, one of the social themes that worried society in the mid-19th century - nihilism - found its embodiment in the characters of the “new people” in the novel by N. G. Chernyshevsky “What is to be done?” and in the image of Bazarov in the work by I. S. Turgenev “Fathers and children.” And if in Chernyshevsky’s “new people” undoubtedly represent the positive ideal of the

author, their life is the answer to the question posed in the title of the novel, then Bazarov is a contradictory figure. In response to K. Sluchevskiy, Turgenev characterized his hero as follows: "I wanted to make him a tragic person... He is honest, truthful and a democrat to the end of his fingernails... and if he calls himself a nihilist, then it should be read: a revolutionary... I dreamed a gloomy, wild, large figure, half grown out of the soil, strong, angry, honest, and yet doomed to perish, because it nevertheless stands on the threshold of the future." Bazarov's nihilistic views are at odds with his life circumstances. A stern, cold man with an ironic mind, who mocked everything romantic, calling love "nonsense", "unforgivable stupidity", could not overcome the feeling of love within himself. "So know that I love you stupidly, madly," he throws at Anna Sergeyevna. With these words, Bazarov admits that he is powerless to fight against natural human feelings, the suppression of which he considered necessary for the triumph of his convictions.

In vain did the hero fight the "romantic enemy"; the "beauties" he denied - nature, love, art - continued to exist. "Blow on the dying lamp, and let it go out" - with this metaphor Turgenev puts an end to the life of a man who always hated a beautiful phrase. The author puts the problem of the true and the false in nihilism in the foreground, tests the strength of the idea that excited public consciousness. Thus, for Chernyshevsky, the question of "what to do" is resolved unequivocally - it is precisely "new people" that Russia needs. Their activity will bring closer the "bright future" from Vera Pavlovna's dream. Turgenev has a different emphasis: "Your father will tell you that Russia is losing a man... that's nonsense... Russia needs me... no, apparently it doesn't. And who does?" Bazarov says in his dying moments. Thus, the similar themes of the two works are represented by different problems, which are primarily due to the difference in the author's worldviews. However, in literature this was not always the case.

The problematic as a quality of works of art appeared historically quite late, since it is directly related to the fact that any question, object, phenomenon can be interpreted differently. Thus, there was no problematic in literary archaic, ancient epic, where all questions were initially resolved by collective creative consciousness. The picture of the world, captured in the heroic epic, is harmonious and motionless. Literary archaic developed within the framework of tradition, in which everything is known in advance and predetermined, since mythological consciousness does not allow "discrepancies". Likewise, in folklore genres, for example, in a fairy tale, the behavior of the heroes is set by the plot, the roles of the characters are defined and static.

In medieval art and literature of the 17th-18th centuries, individual author's creativity was limited by various rules.

Such literary works, written according to certain canons, genre, stylistic and plot, already contain some limited problematic, since within the framework of the canon it became possible to offer a new, authorial interpretation of already known material - this kind of formulation of problems can be observed, for example, in the literature of classicism. Such a problematic cannot be called independent, since the range of problems was limited and their interpretation did not allow deviations from the canons. For example, the center of many classical tragedies was the problem of choice between personal feeling and public duty. The conflict is built on this opposition. Let us turn to the tragedy of A. P. Sumarokov "Khorev" (1747). Osnelda, the daughter of the deposed and deprived of power Kievan prince Zaulokh, is in captivity of the victor, the new prince Kiy.

Osnelda loves Kiya's brother, Xopev, and is loved by him. Osnelda's father, Zavlox, stands under the walls of Kiev with an army and demands the release of his daughter, without claiming the throne and power taken from him. However, Kiy suspects Zavlox of an attempt on his power and forces Khorev, his commander, to oppose Zavlox with his army.

Thus, Horev finds himself in a hopeless situation: he must not disobey his brother and ruler, and he cannot harm the father of his beloved: a sense of duty and love come into conflict. Osnelda asks her father for permission to marry Horev, hoping to resolve the conflict. However, Zaulochus forbids his daughter to love Horev, and she too finds herself in a hopeless situation: she must obey her father, but she cannot renounce her love. It seems that the heroes can prefer their love to duty - obedience to the father and the ruler. But the imaginary choice is the canon of tragedy. prescribes the preference for reasonable public duty. And ethically impeccable lovers consider unconditional devotion to their social duty a matter of honor:

OCHELDA: If you love me, then love my honor...

Part with me, if the evil of love prevents you.

XOPEB: You command me to destroy my name now

Or can you then love a traitor? Thus, the choice is determined in advance, the position of the characters is unchanged throughout the entire action. And the problems of high tragedy are limited by the genre canon, although they may vary somewhat depending on the choice of plot basis and theme of the work.

The independent value of literary issues became obvious with the strengthening of the individual authorship in literature, liberating it from canonical given. This is especially true of the realistic literature of the 19th and 20th centuries.

Here it has become possible to freely express one's attitude towards the subject of the image, different interpretations of the same thing. M. M. Bakhtin believed that the development of the novel genre and the spread of its influence on other literary

genres is associated with the strengthening of problematic as one of the categories of content: "the novel introduces into them problematic, specific semantic imperfection and living contact with unfinished, emerging modernity (unfinished present)". Thus, the problem becomes one of the leading facets of literary content in works where the author is free to choose those issues that are a subject of artistic understanding.

Because of this, some modern genres, which tend toward the clichéd and canonical, especially in popular literature, rarely contain deep and significant issues. The more diverse the characters, situations, and conflicts depicted in a work, the more multifaceted and profound the author's position, the more interesting and important the issues.

4. Pathos and its types.

Closely related to the ideological world of a work is pathos, which can be defined as the leading emotional tone of a work, its emotional mood. A synonym for the term pathos is the expression emotional-value orientation. Analyzing pathos in a work means establishing its typological variety, the type of emotional-value orientation, the attitude to the world and man in the world. Types:

- Dramatic. Epic-dramatic: being is realized in its original and unconditional conflict (drama), but the conflict itself is perceived as a necessary and fair side of the world, because conflicts arise and are resolved, ensuring the very existence of man. It rarely appears in its pure form in works, except for Homer's "Iliad" and "Odyssey", Rabelais's novel "Gargantua and Pantagruel", Shakespeare's play "The Tempest", L. Tolstoy's novel "War and Peace", Tvardovsky's poem "Vasily Terkin";

- Heroic: the objective basis is the struggle of individuals or groups for the implementation and protection of lofty ideals. People's actions are associated with personal risk, are associated with the possibility of a person losing existing values - up to life itself. The condition for the manifestation of heroism is free will and human initiative: forced actions cannot be heroic ("The Tale of Igor's Campaign", "Taras Bulba" by Gogol, "The Gadfly" by Voynich, "Mother" by Gorky, Sholokhov's stories);

- Romantic: akin to heroism in the desire for a lofty ideal. But if heroism is the sphere of active action, then romance is the sphere of emotional experience and aspiration that does not turn into action. The objective side of romance is either a situation in personal or social life, when the realization of a lofty ideal is impossible in principle, or unrealizable in a given historical period. The natural world of romance is a dream, fantasy, a fantasy, therefore romantic works are often addressed either to the past (Lermontov's "Song about the Merchant Kalashnikov", Kuprin's "Sulamith"), or to the exotic (Pushkin's southern poems, Lermontov's "Mtsyri"), or to something non-existent (Lermontov's "Demon", "Aelita" by A. Tolstoy);

- Tragic: this is the awareness of the irreparable loss of important life values - human life, personal happiness, national, social, cultural freedom. The objective side is the unresolvable nature of the conflict: this is either a situation when its unresolved nature cannot be tolerated, or the impossibility of its successful resolution (Pushkin's "Little Tragedies", Ostrovsky's "The Storm", Tvardovsky's "I Was Killed Near Rzhev...", etc.);

- Sentimentalistic: the predominance of the subjective over the objective (translated as sensitivity). Even if sentimentalistic pity is directed at the phenomena of the surrounding world, the personality reacting to it always remains at its center - touched, compassionate. At the same time, sympathy acts here as a psychological substitute for real help (the works of Radishchev and Nekrasov);

- Category of comic:

a) humorous: this is affirmative pathos, it overcomes the objective comedy of reality (its inherent contradictions and inconsistencies) by accepting them as an inevitable and necessary part of life, as a source not of anger, but of joy and optimism. It is able to laugh at itself ("Evenings on a Farm Near Dikanka" by Gogol, stories by Leskov, Chekhov, Sholokhov, Shukshin, etc.);

b) satirical: aimed at those phenomena that hinder the establishment of the ideal, and sometimes are directly dangerous for its existence; this is a negative pathos. Its vital basis is pessimism ("On the Death of a Poet" by Lermontov, "Journey from St. Petersburg to Moscow" by Radishchev).

Test questions:

1. Give a definition of the concepts: theme, idea, pathos, problem.
2. Define the theme, the idea of "The Overcoat" by Gogol, "Requiem" by A. Akhmatova, "Crime and Punishment" by F. Dostoevsky.
3. What is the "pathos" of a work?
4. Name the types of pathos? Give examples.

Lecture 6

Plot and composition of a work of art.

Plan:

1. Classical theory of plot. Elements of plot.
2. Plot and storyline. Terminological apparatus.
3. Classifications of plots.
4. General concept of composition. Composition and architectonics.
5. Models of compositional analysis.

1. Classical theory of plot. Elements of plot.

The classical theory of plot, generally formed in Ancient Greece, proceeds from the fact that the main components of plot formation are events and actions. Events woven into actions, as Aristotle believed, make up the plot - the basis of any epic and dramatic work. Let us note right away that the term plot does not appear in Aristotle; this is the result of a Latin translation. In Aristotle's original, myth. This nuance later played a cruel joke on literary terminology, since the differently translated "myth" has led to terminological confusion in modern times. Below we will dwell in more detail on the modern meanings of the terms plot and storyline. Aristotle associated the unity of the storyline with the unity and completeness of the action, and not the hero, in other words, the integrity of the storyline is ensured not by the fact that we meet one character everywhere (if we talk about Russian literature, then, for example, Chichikov), but by the fact that all the characters are drawn into a single action. Insisting on the unity of action, Aristotle singled out the introduction and denouement as necessary elements of the storyline. The tension of the action, in his opinion, is maintained by several special techniques: peripeteia (a sharp turn from bad to good and vice versa), recognition (in the broadest sense of the word) and the associated mistakes of misrecognition, which Aristotle considered an integral part of tragedy. For example, in Sophocles' tragedy "Oedipus the King", the plot's intrigue is maintained by Oedipus's failure to recognize his father and mother.

In addition, ancient literature often used metamorphoses (transformations) as a key plot device. The plots of Greek myths are filled with metamorphoses; one of the most significant works of ancient culture, the cycle of poems by the famous Roman poet Ovid, which is a poetic retelling of many plots of Greek mythology, also has this name. Metamorphoses retain their significance in the plots of modern literature. It is enough to recall N. V. Gogol's stories "The Overcoat" and "The Nose", M. A. Bulgakov's novel "The Master and Margarita", etc. Fans of modern literature may recall V. Pelevin's novel "The Life of Insects". In all these works, the moment of transformation plays a fundamental role.

The classical theory of plot, developed and refined by the aesthetics of modern times, remains relevant today. Another thing is that time, naturally, has made its own adjustments to it. In particular, the term collision, introduced in the 19th century by G. Hegel, has come into wide use. A collision is not just an event; it is an event that violates some established order. "At the basis of a collision," Hegel writes, "is a violation that cannot remain as a violation, but must be eliminated." Hegel astutely noted that a violation is necessary for the formation of a plot and the development of plot dynamics. This thesis, as we will see later, plays an important role in the latest theories of plot.

The Aristotelian scheme of "introduction - denouement" was further developed in German literary criticism of the 19th century (first of all, this is associated with the name of the writer and playwright Gustav Freitag) and, having undergone a number of clarifications and terminological processing, received the classical scheme of plot structure known to many from school: exposition (background for the beginning of the action) - introduction (beginning of the main action) - development of the action - climax (highest tension) - denouement. It is customary to distinguish (quite conditionally) obligatory and optional elements. Obligatory ones include those without which a classical plot is completely impossible: introduction - development of the action - climax - denouement. Optional ones include those that are not found in a number of works (or in many). This often includes the exposition (although not all authors think so), prologue, epilogue, afterword, etc. A prologue is a story about events that ended before the main action began and sheds light on everything that happened. Classical Russian literature did not use prologues very actively, so it is difficult to find a well-known example. For example, Goethe's "Faust" begins with a prologue. Much more familiar to us is an epilogue - a story about the fate of the heroes after the denouement of the main action and / or the author's reflections on the problems of the work. Let's remember "Fathers and Sons" by I. S. Turgenev, "War and Peace" by L. N. Tolstoy - there we will find classic examples of epilogues. A more traditional point of view is that the actions and deeds of the heroes should be at the center of the plot analysis. In its extreme form, it was once expressed by A. M. Gorky in "Conversation with the Young" (1934), where the author identifies three most important foundations of a work: language, theme/idea and plot. Gorky interpreted the latter as "connections, contradictions, sympathies, antipathies and, in general, relationships between people, the history of growth and organization of a particular character." Here, the emphasis is clearly placed on the fact that the plot is based on the formation of character, so plot analysis essentially turns into an analysis of the supporting links in the development of the hero's character. Gorky's pathos is quite understandable

and historically explainable, but theoretically such a definition is incorrect. Such an interpretation of the plot is applicable only to a very narrow range of literary works.

The opposite point of view was formulated in the academic publication of literary theory by V. V. Kozhinov. His concept took into account many of the latest theories for that time and consisted in the fact that the plot is "a sequence of external and internal movements of people and things." The plot is everywhere where movement and development are felt.

2. Plot and fable. Terminological apparatus.

Another not very clear point in the assimilation of the classical tradition is the relationship between the meanings of the terms plot and fable. Let us dwell only on the most basic ones.

Plot and fable are synonymous concepts, any attempts to separate them only unnecessarily complicate the analysis.

As a rule, it is recommended to abandon one of the terms, most often the plot. This point of view was popular among some Soviet theorists (A. I. Revyakin, L. I. Timofeev [and others]). In the later period, one of the "troublemakers" - V. Shklovsky, who at one time insisted on separating the plot and the plot, came to similar conclusions. However, among modern specialists, this point of view is not dominant. The plot is the main series of events of the work, the plot is its artistic treatment. According to Ya. Zundelovich, "the plot is the canvas, the plot is the pattern." This point of view is quite widespread both in Russia and abroad, which is reflected in a number of encyclopedic publications [Historically, this point of view goes back to the ideas of A. N. Veselovsky (late 19th century), although Veselovsky himself did not dramatize terminological nuances, and his understanding of the plot, as we will see below, differed from the classical one. Of the formalist school, this concept was primarily supported by J. Zundelovich and M. Petrovsky, in whose works plot and fabula became different terms. At the same time, despite its solid history and authoritative sources, this understanding of the term is not decisive in Russian and Western European literary criticism. The opposite point of view is more popular. Fabula is the main series of events in a work in its conditionally life-like sequence (that is, the hero is first born, then something happens to him, and finally, the hero dies). The plot is the entire series of events in the sequence as they are presented in the work

Historically, this concept goes back to the most famous and authoritative theorists of Russian formalism (V. Shklovsky, B. Tomashevsky, B. Eichenbaum, R. Jakobson, etc.), it was reflected in the first edition of the "Literary Encyclopedia"; this point of view is presented in the already discussed article by V. V. Kozhinov, it is adhered to by many authors of modern textbooks, it is most often found in Western European dictionaries.

3. Classifications of plots.

Here, various grounds are possible, we have already partially touched on these issues. In addition to the above, it is worth highlighting chronicle and concentric plots.

Chronicle plots are based on the absence of a clear cause-and-effect relationship of events. The plot is built along the time axis, like a chronicle (hence the name). Such are chronicles, travelogues, many diary forms. For example, Homer's "Odyssey", the chivalric romance, etc. are constructed according to the chronicle principle. In general, ancient literature gravitates toward this type of plot structure. A special type of chronicle plots are the so-called cumulative plots, where events simply build on one another. Many Russian fairy tales are like this, for example, "The Turnip" or "The Kolobok". The opposite concentric type of plots to the chronicle presupposes the presence of an event center (or centers), without which the entire rest of the event series loses its meaning. Such is, for example, F. M. Dostoevsky's "Crime and Punishment", the plot of which is built around the event of a murder.

4. General concept of composition. Composition and architectonics

The concept of "composition" is familiar to any philologist. This term is constantly used, often in the title or subtitles of scientific articles and monographs.

Translated from Latin, the word "composition" means "composition, connection of parts." Simply put, composition is a way of constructing, a way of making a work. It seems that the most promising would be to see in compositional analysis an interest in the relationship of parts, in their interrelations. In other words, the analysis of composition assumes to see the text as a system and aims to understand the logic of the interrelations of its elements.

Thus, composition can be defined as a way of constructing a literary text, as a system of relations between its elements.

5. Models of compositional analysis.

Compositional analysis is a fairly comprehensive concept relating to different aspects of a literary text. It seems that it is logical to begin understanding composition by defining the general scope of this concept, and then move on to more specific forms. Thus, compositional analysis allows for the following models.

1. Analysis of the sequence of parts. It presupposes an interest in the elements of the plot, the dynamics of the action, the sequence and relationship of plot and non-plot elements (for example, portraits, lyrical digressions, author's assessments, etc.). In modern science, especially in the Western tradition, this model of compositional analysis is usually called syntagmatic. Syntagmatics is a section of linguistics, the science of the ways of developing speech, that is, how and by what laws speech develops word by word and phrase by phrase.

2. Analysis of the general principles of constructing a work as a whole. It is often called the analysis of architectonics. The term architectonics itself is not recognized by all specialists; many, if not most, believe that we are simply talking about different facets of the meaning of the term composition. At the same time, some very authoritative scientists (for example, M. M. Bakhtin) not only recognized the correctness of such a term, but also insisted that composition and architectonics have different meanings. In any case, regardless of the terminology, we must understand that there is another model of compositional analysis, noticeably different from the one described. This model assumes a view of the work as a whole.

This holistic view of composition (architectonic analysis) turns out to be very useful, it allows us to abstract ourselves from a specific fragment of the text and understand its role in the integral structure. M. M. Bakhtin, for example, believed that such a concept as genre is architectonic by definition. So, there are two models of compositional analysis. An experienced philologist, of course, is able to “switch” these models depending on his goals.

Now let us move on to a more specific presentation. Compositional analysis from the point of view of the modern scientific tradition assumes the following levels:

- Analysis of the form of narrative organization.
- Analysis of speech composition / speech structure.
- Analysis of techniques for creating an image or character.
- Analysis of the features of plot construction (including non-plot elements) (this was also discussed in detail in the previous chapter).
- Analysis of artistic space and time.
- Analysis of the change of “points of view”. This is one of the most popular methods of compositional analysis today, little known to the beginning philologist.

Test questions:

1. Make a cluster on the topic: "Plot as a system of events."
2. Give definitions of the concepts: plot, plot.
3. Give examples of works with chronological plots.
4. Identify the features of concentric plots.
5. How do chronological plots differ from concentric ones?
6. Name the plot elements, non-plot elements.
7. What is a prologue, epilogue, climax?
8. Reveal the meaning of the relationship between the concepts - composition and architectonics.
9. Name the types of composition, give examples.

Lecture 7

The concept of the genre and type. The main genres of the epic.

Plan:

1. The concept of the genre and type of literature.
2. The epic as a type of literature. Types (genres) of the epic.

1. The concept of the genre and type of literature.

“Literary genre,” writes N. D. Tamarchenko, “is a category introduced, on the one hand, to designate a group of genres that have similar and at the same time dominant structural features; on the other, to differentiate the most important, constantly reproduced variants of the structure of a literary work.”

Since the art of words – literature – has existed, many attempts have been made to understand how this art interacts with reality. Even in ancient times, Aristotle, who believed that art is an imitation of reality, wrote about three main ways of imitation: "One can imitate one and the same thing by telling about an event as something separate from oneself, as Homer does. Or in such a way that the imitator remains himself, without changing his face, or by presenting all the depicted persons as acting and active." Attempts to classify literature by genres were made already in antiquity, for example, by Plato. The organization of the narrative was taken as a basis: from the "I" of the author (this partly correlates with modern lyric poetry); from the heroes (drama); in a mixed way (in modern eyes - epic).

Aristotle tried to solve the problem of genera with slightly different accents, but also from the narrative. In his opinion, one can narrate about something separate from oneself (epic poetry), directly from oneself (lyric poetry) or give the right to narrate to the heroes (drama). Modern science takes these theories into account, but is well aware of their limitations. Even in relation to ancient literature, such a methodology was not flexible enough, and the subsequent development of literature calls it into question altogether. Thus, V. V. Kozhinov rightly noted that according to this classification, Dante's famous "Divine Comedy" would have to be called lyric (it is written from the I), but it is undoubtedly an epic work. Therefore, the form of narration cannot be considered the only reliable criterion for generic division. And it is completely unacceptable to use the opposition "poetry - prose" as such a criterion. Among specialists, such a criterion is not used, but students make such a mistake all the time! Therefore, let us remember right away: the opposition "epic - lyric" and the opposition "poetry - prose" are completely different things. An epic work can be written in verse (for example, "The Iliad"), and a lyric one can be written in prose (say, a love letter). Another thing is that in modern literature, lyric poetry is indeed most often associated with poetry, and epic genres with prose. But, firstly, this only concerns modern literature, and not its entire centuries-old history, and

secondly, even today this criterion works extremely unreliably. The criteria for distinguishing lyric poetry, epic poetry and drama must be sought in other areas.

In the 19th century, G. Hegel proposed a classical scheme for dividing literature into genres. To simplify Hegel's terminology somewhat, we can say that the epic is based on objectivity, that is, an interest in the world in itself, in events external to the author. Lyrics are based on an interest in the inner world of an individual (primarily the author), that is, subjectivity. Hegel considered drama to be a synthesis of lyric and epic poetry, where there is both objective disclosure and interest in the inner world of an individual. Most often, drama is based on a conflict - a clash of individual aspirations. But this conflict itself is revealed as an event. Clarifying this thesis, we can say that, for example, Griboyedov's "Woe from Wit" objectively shows a conflict between individuals (Chatsky and representatives of Famusov's society). Such is Hegel's logic, which greatly influenced the development of theoretical thought. However, we should immediately note that Hegel's ideas raise many questions regarding drama. We will not go into details yet, we will talk about this later when we talk about drama.

Hegel's theory determined the view on the generic division of literature for a long time. It was adapted to the conditions of Russian literature by V. G. Belinsky in his article "Division of Poetry into Genres and Species", where Hegel's philosophical and aesthetic principles were reformulated in a terminology more familiar to literary scholars and critics. In Russian literary criticism of the 19th century and in Soviet science, it was Hegel's approach (as interpreted by Belinsky) that was undoubtedly dominant.

In foreign literary criticism of the 20th century, the situation was different. Hegel's scheme was repeatedly called into question, and other (often formal) classification criteria were put forward. Such are, for example, the theories of formalism and early structuralism. Thus, lyric poetry was associated with the first person pronoun (the I-world model), drama with the second person pronoun (the You-world model), and epic poetry with the third person pronoun (the They-world model). Attempts were made to link genres with the category of time (epic poetry - lyric poetry - drama as expressions of the past, present and future). In addition, the theory of genres was considered in connection with the general theory of communication (interaction), where the participant in the communicative act was of decisive importance: author - character - audience (the scheme of the American literary scholar N. Frye). Different relationships between the participants in this scheme classify the genres of literature. For example, the scheme of lyrics spoken to an audience will be author (+), character (-), audience (-). Communication is built only on the author (reader). Lyric poetry read in a book is something else, where the audience (reader) plays an active communicative role. Famous philologists Tsv.

Todorov and E. Lammert proposed (independently of each other) to separate the historical and typological approaches to the genre-generic division of literature. The abundance of specific forms, in their opinion, prevents one from discerning the typological structural bases for generic division, their "always-on possibilities" (Lammert). The distinction between "historical" and "theoretical" (Todorov) genera and genres will, in the authors' opinion, allow one to avoid the constant resistance of real literature, which often eludes "pure" generic and genre models.

A more subtle and promising theory of literary genera was proposed in the mid-20th century by the famous Swiss philologist and philosopher Emil Steiger. Steiger proposed to abandon the traditional understanding of literary genera, replacing the classical concept of a genera with a "generic principle" (epic, lyrical and dramatic). The fundamental difference is that the "generic principle" belongs not to the work, but to the person; these are, according to Steiger, "literary names for the possibilities of human existence." Steiger subtly and interestingly analyzes the linguistic and psychological features of the lyrical, epic and dramatic principles in a person. The lyrical principle is associated with fragmentation, emotionality, causelessness, psychological actualization of the past as the present, etc. The epic principle is associated with the idea of showing the world, its presentation, stating, with interest in the past. The dramatic beginning is, according to Steiger, an expression of the "tension" of will or thought, therefore it is "now in its tension and inequality with itself" (conflict). Drama unfolds from the present to the future.

2. Epic as a type of literature. Types (genres) of epic.

Already by the name itself we see that this type of literature is connected with the epic, i.e. speech, storytelling. Therefore, "storytelling", narration are an important distinctive feature of the epic type. The narrative in the epic genre can cover the past, present, and even future, but the narrator, author, storyteller is most often an external observer of the events that have happened or are happening

In this regard, the basis of any epic work is the narrative (a consistent story about an event or events) and description (portrait, landscape, interior

Therefore, when analyzing an epic work, it is quite appropriate to use such words-concepts as "the author describes" and "the author narrates".

The main genres of the epic genre are divided according to one very simple and understandable basis. The criterion for dividing the genres of the epic genre is the volume of the work. The following genres of the epic genre are known: epic; novel with its genre varieties; story; short story (in the European tradition, the term "novella" is more often used); epic poem; fable.

A literary scholar distinguishes not only the types and genres of literature, but also the types of utterance, among which the most basic are poetry and prose.

Genre is one of forms of existence of literature, one of the ways of reflecting action. Three different forms, three independent types of literature were defined: epic, lyric, drama. Since a type can never exist directly, it always manifests itself through a type or kind (genre). Genre is a historically developing type (species) of a literary work (in terms of the specific properties of its form and content), belonging to different literary genres.

Genre is a typological, historically stable phenomenon, characteristic of works of different eras and movements. The basis of the genre (genre-forming features) are: a) the content of the work (theme, problems); b) way of narration, description, reproduction of events, phenomena, systems of images, characters; c) the author's attitude towards the depicted; d) the nature of the conflicts and their development in the plot; e) pathos of the work; e) techniques of painting, visual and expressive means; g) stylistic manner.

Each of the literary genres (epic, lyric, drama) has a different nature of the artistic image, each of them uses its own means of creation. image.

Epic, unlike lyricism and drama, is narrative art, characterized by the depiction of events independent of the personality of the narrator. Aristotle also noted that the author of an epic work tells "... about an event, as about something separate from himself." V. G. Belinsky also pointed out this feature of the epic: "Epic poetry is, above all, objective poetry, external, like in relation to himself, as well as to the poet and his reader"; "...the poet appears only as a simple narrator of what happened by itself." Narration, being the main means of epic depiction, the main feature of the epic, interacts with other methods of epic depiction - descriptions of people, everyday life, nature, monologues and dialogues of characters, author's digressions, etc. In general, the narrative dominates the work, holding together everything depicted in it. The totality of means of epic depiction (with the leading role of narration) allows for a broad and deep depiction of life. Of all forms of narration, the most common is narration in the third person (from the author).

Epic can be prosaic, poetic, mixed, includes large, medium and small genre varieties: epic, epic poem, epic, novel (large epic genre), story (medium epic genre), short story, essay, ballad, fable, short story (small epic genre). An epic is an extensive narrative in prose or verse about national historical events of general national significance. This large form (genre) of the epic is distinguished by its scale, panoramic depiction of life, in which the plot lines of many main characters intersect. In the novel, the narrative is focused on the fate of an individual personality in its relation to the surrounding world, on the formation and development of its character and self-awareness. In other words, a novel includes a picture of social mores, a history of human life, a sketch of social conditions, and a reproduction of many events and characters, usually over a long period of time. At the intersection

of two types of artistic thinking and cognition of reality - epic and novelistic - such works as "War and Peace" by L. N. Tolstoy, "Quiet Flows the Don" by M. A. Sholokhov and others were formed as artistic structures. These works belong to the genre of the epic novel. "People's thought" and "historical thought" are organically linked with "family thought" in them; history and "the private individual", the people and the individual interact. In the story - the prosaic genre is predominantly between the novel and the short story - the plot is centered around the main character, whose personality and destiny are revealed within a few (several) events - episodes. The peculiarity of the short story - a short form of epic prose - is that it speaks of a separate event, one episode in a person's life, in which, as in a focus, the larger world is concentrated. However, a short story can recreate a period of a person's life and even an entire fate. his ("Ionych"). A variety of the minor genre of the epic is the novella. In contrast to a more calm and measured story, a novella is characterized by a dramatic plot and tension in the action ("Easy Breathing" by I. A. Bunin). The essay is based on a description of events that actually happened, the documentary nature of what is depicted; At the same time, the essay retains the general laws of artistic creativity: the author's selection of material, typification and individualization in the depiction of characters. The essay differs from the story in that it is more descriptive and mainly addresses social problems.

The leading genre of the epic in Russian and world literature is the novel: in it, more than in other narrative forms (genres), the main features of epicness are manifested. The first creators of this genre in the literature of Russian realism were A. S. Pushkin and M. Yu. Lermontov. They paved the way for I. S. Turgenev, L. N. Tolstoy, F. M. Dostoevsky. Since the mid-20s, novels by M. Gorky, M. A. Sholokhov, A. N. Tolstoy, A. A. Fadeev, Yu. K. Olesha, L. M. Leonov, M. A. Bulgakov, V. S. Grossman have appeared which have become classics of world literature. New artistic possibilities of the novel genre were discovered by Yu. V. Trifonov, F. A. Abramov, Ch. T. Aitmatov, V. F. Tendryakov, Yu. V. Bondarev, S. P. Zaligin, F. A. Iskander. The work of these and other writers testifies to the diversity of modern romance, to the extraordinary genre mobility of modern literature (documentary, historical, heroic-romantic, socio-psychological, philosophical, ideological, family and everyday life, satirical, military, adventure, adventure, science fiction novels, novel-chronicle, confessional novel, etc.).

Thus, the epic as a type of fiction reflects the fullness and versatility of human life in its development, the full depth of human psychology, the richness and complexity of human connections with society and history. The epic shows events in the lives of heroes in space and time, phenomena of reality in their cause-and-effect relationships, connections between the individual and the general, reveals in particular, the general interconnection of phenomena. When analyzing epic

works, attention should be focused on the following components of the literary text: theme, problem, plot, system of images, author's position. The ways of analyzing an epic work can be different: according to themes and problematic issues, according to the development of the plot, the development of action, according to the images of heroes, a complex path studies. It is important to emphasize that an epic work must be considered as a whole, as an artistic unity, in an inseparable connection between content and form. It is necessary that each structural element of the work be understood not in its isolation, but in its correlation with the general concept of the artist, with the entire system of images. It is impossible to create, for example, a complete picture of the image of Pechorin if we do not see him through the eyes of different storytellers, in different plot twists, circumstances, in clashes with people of different social status and mental makeup, surrounded by nature, thanks to which the hero opens up every time from a new side.

In the process of analyzing an epic work, especially a large one, it is necessary to note the core themes, problems and, in accordance with this, select the “supporting” chapters, pictures, episodes (for example, “True and false beauty in the novel by L. I. Tolstoy “War and Peace”, “Happiness in the understanding of the heroes of the novel by N. G. Chernyshevsky “What is to be done?”). In this case, it is necessary to correlate the analyzed structural element of the work (for example, a separate image or some problem) with all the components of the artistic text. In the plot-event basis of an epic work, one should highlight the main events that can be grouped according to time, or trace the grouping of events around a specific character, or concentrate attention on a parallel image of simultaneously occurring events, parallel to the unfolding of human events court.

The perception of an epic work will be incomplete if you do not see in it the author's position, which may differ from the position of the narrator (storyteller). For example, Grinev and the author have different opinions about Pugachev and Pugachevism; In the novel “Eugene Onegin” the author's beginning is especially noticeable in lyrical digressions, and in “Crime and Punishment” by F. M. Dostoevsky the author's voice joins in with the voices of many characters, forming a kind of polyphony. The author's assessment of characters and events can be expressed directly, openly - in the author's direct characteristics and judgments - or indirectly, hidden - in the narration, descriptions, statements of the characters. It is necessary to pay attention to intonation, manner of narration, pictorial and expressive means by which the writer expresses his assessment of what is happening.

Test questions:

1. Reveal the essence of the concepts "genre", "type".
2. Make a cluster on the topic: "Lyrics. Epic. Drama".

3. Name the genres of the epic, reveal their meaning.
5. Highlight the features of the genres - novel, short story.

Lecture 8

Lyrical genres. Genres of drama.

Plan:

1. Lyrics as a type of literature. Types (genres) of lyricism.
2. Drama as a type of literature. Types (genres) of drama.

1. Lyrics as a type of literature. Types (genres) of lyricism.

In works of the lyrical genre, the author is immersed in himself, in his spiritual space, and all phenomena and events of the external world in the lyrics are perceived exclusively through the prism of the author's subjectivity. By the way, Belinsky in his famous work on literary genres calls the lyrical genre "the kingdom of subjectivity". The leading specialist in the study of the lyrical genre of literature in our country, Lidiya Yakovlevna Ginzburg (1902-1990), noted: "By its very essence, lyrics are a conversation about the significant, the sublime, the beautiful... a kind of exposition of the ideals and life values of a person..." A lyrical work is a monologue of the author about himself, about his own feelings, thoughts and experiences. All the richness and drama of the surrounding world are conveyed in a lyrical work exclusively through the author's perception. Therefore, in lyrics, as in no other literary genre, such a concept as mood is important. In a lyrical work, as a rule, there is no event of external life, there is no historical fact, no social or natural phenomenon, "taken" separately from the author's experience. Any object, action, any specifics of the external world become only a pretext for demonstrating the author's experience, the author's attitude, the author's feeling of elegy and idyll. These two genres express two dominant human experiences as fully as possible: elegy - the lyrics of sadness and sorrow, and idyll - the lyrics of joy and peace - the two main poles to which our feelings gravitate every now and then. So, the division of literature into types and genres is a rather conditional classification, since each literary work is individual and unique. And even if works can be traced to certain genres, there will be more differences than similarities between them. The genres of lyrical works are diverse. The predominant form of lyric poetry in the 19th and 20th centuries is a poem: a work written in verse, small in size compared to a poem, which allows one to embody in words the inner life of the soul in its changing and multifaceted manifestations (sometimes in literature one encounters short works of a lyrical nature in prose, which use expressive means such as characteristic of poetic speech: "Poems in Prose" by I. S. Turgenev).

Message is a lyrical genre in poetic form in the form of a letter or an appeal to a certain person or group of people of a friendly, loving, panegyric or satirical nature ("To Chaadaev", "Message to Siberia" by A. S. Pushkin, "Letter to Mother" by S. A. Yesenin).

Elegy is a poem of sad content, which expresses motives of personal experiences: loneliness, disappointment, suffering, frailty of earthly existence ("Confession" by E. A. Baratynsky, "The flying ridge of clouds is thinning..." by A. S. Pushkin, "Elegy" by N. A. Nekrasov, "I do not regret, I do not call, I do not cry..." by S. A. Yesenin).

A sonnet is a poem of 14 lines, forming two quatrains and two tercets. Each stanza is a kind of step in the development of a single dialectical thought ("Poet", "Madonna" by A. S. Pushkin, sonnets by A. A. Fet, V. Ya. Bryusov, I. V. Severyanin, O. E. Mandelstam, I. A. Bynin, A. A. Akhmatova, N. S. Gumilyov, S. Ya. Marshak, A. A. Tapkovsky, L. N. Martynova, M. A. Dudina, V. A. Koloykhina, N. N. Matveeva, L. N. Vysheslavsky, R. G. Gamzatova).

An epigram is a short poem that maliciously ridicules a person or social phenomenon (epigrams by A. S. Pushkin, M. Yu. Lermontov, I. I. Dmitriev, E. A. Baratynsky, S. A. Sobolevsky, V. S. Soloviev, D. D. Minayev). In Soviet poetry, the epigram genre was developed by V. V. Mayakovsky, D. Bedny, A. G. Arkhangel'sky, A. I. Bezymensky, S. Ya. Marshak, S. A. Vasiliev.

Romance is a lyrical poem intended for musical arrangement. Genre features (without strict adherence): melodious intonation, syntactic simplicity, completeness of a sentence within a stanza (poems by A. S. Pushkin, M. Yu. Lermontov, A. V. Koltsov, F. I. Tyutchev, A. A. Fet, N. A. Nekrasov, A. K. Tolstoy, S. A. Yesenin).

Epitaph - a tombstone inscription (usually in verse) of a laudatory, parodic or satirical nature (epitaphs by R. Burns translated by S. Ya. Marshak, epitaphs by A. P. Sumarokov, N. F. Shcherbina). Stanzas - a short elegiac poem in several stanzas more often of meditative (deeply reflective) content than of loving content. Genre features are uncertain. For example, "Whether I wander along the noisy streets...", "Stanzas" ("In hope of glory and goodness...") by A. S. Pushkin, "Stanzas" ("Look how calm my gaze is...") by A. S. Pushkin, M. Yu. Lermontov, «Stanzas» («I know a lot about my talent»), S. A. Yesenin and others. An eclogue is a lyrical poem in narrative or dialogical form, depicting everyday rural scenes against the backdrop of nature (eclogues by A. P. Sumarokov, V. I. Panaev).

Madrigal is a short poem-compliment, often of love-lyrical content (found in N. M. Karamzin, K. H. Batyushkov, A. S. Pushkin, M. Yu. Lermontov). Each lyrical work, which is always unique, carries within itself the poet's holistic worldview, and is considered not in isolation, but in the context of the artist's entire work. A lyrical work can be analyzed either as a whole - in the unity of form and content - observing the movement of the author's experience, the poet's lyrical reflections from the beginning to the end of the poem, or by combining a number of works thematically, dwelling on the core ideas, experiences revealed in them (love lyrics of A. S. Pushkin, the theme of the poet and poetry in creativity of M. Yu. Lermontov, N. A.

Nekrasov, V. V. Mayakovsky, the image of the Motherland in the works of S. A. Esenin).

One should abandon the analysis of the poem in parts and the so-called questions of content. It is also impossible to reduce the work to a formal list of figurative means of language, taken out of context.

It is necessary to penetrate into the complex system of linking all the elements of a poetic text, try to reveal the basic feeling-experience that permeates poetry, comprehend the functions of linguistic means, the ideological and emotional richness of poetic speech.

Even V. G. Belinsky in his article "Division of Poetry into Genus and Species" noted that a lyrical work "cannot be recounted or explained, but can only be made to feel, and that only by reading it as it came out of from the poet's pen; once it is recounted in words or put into prose, it turns into an ugly and dead larva, from which it has just now emerged shining with iridescent butterfly with flowers."

Lyrics are a subjective type of literary literature, unlike epic and drama. The poet shares his thoughts and feelings with the readers, talks about his joys and sorrows, delights and sorrows caused by certain events in his personal or public life. And at the same time, no other kind of literature awakens such a responsive feeling, empathy in the reader - and contemporary, and in subsequent generations. If the main composition of an epic or dramatic work is a plot that can be told "in your own words," it is impossible to retell a lyric poem, everything in it is "content": the sequence of depicting feelings and thoughts, the choice and arrangement of words, repetitions of words, phrases, syntactic constructions, style of speech, division into stanzas or their absence, ratio of division of speech flow into verses and syntactic divisions, poetic size, sound instrumentation, methods of rhyming, character of rhyme.

The main means of creating a lyrical image is language, the poetic word. The use of various tropes in a poem (metaphor, personification, synecdoche, parallelism, hyperbole, epithet) expands the meaning of a lyrical statement. The word in the poem is polysemantic. In the poetic context, the word acquires additional semantic and emotional shades. Due to its internal connections (rhythmic, syntactic, sound, intonation), a word in poetic speech becomes capacious, dense, emotionally colored, maximally expressive. It has a tendency to generalize, symbolism. The highlighting of a word, especially significant in revealing the figurative content of a poem, is realized in a poetic text in various ways (inversion, transference, repetitions, anaphora, contrast). For example, in the poem "I loved you: love still, perhaps..." by A. S. Pushkin, the leitmotif The work is created with the key words "loved" (repeated three times), "love", "beloved".

Many lyrical expressions tend to be aphoristic, which makes them winged like proverbs. Such lyrical phrases become commonplace, are learned by heart, and are used in relation to a certain frame of mind and state of mind of a person. The most acute, polemical problems of our activity at different historical stages are focused in the winged lines of Russian poetry. The winged line is one of the primary elements of true poetry. Here are some examples: "But the cart is still there!" (I. A. Krylov "The Swan, the Pike and the Cancer"); "Listen! "Lie, but know your limits" (A. S. Griboyedov "Woe from Wit"); "Where shall we sail?" (A. S. Pushkin "Autumn"); "I look at the future with fear, I look at the past with longing..." (M. Yu. Lermontov); "When the master comes, the master will judge us" (N. A. Nekrasov "Forgotten Village"); "We cannot predict how our word will respond" (F. I. Tyutchev); "So that words are cramped, thoughts are spacious" (N. A. Nekrasov "Imitation of Schiller"); "And eternal battle! Peace only dreams of us" (A. A. Blok "On the Kulikovo Field"); "Face to face you cannot see faces. More is seen from a distance" (S. A. Yesenin "Letter to a Woman"); "... Not for the sake of glory, but for the sake of life on earth" (A. T. Tvardovsky "Vasily Terkin").

2. Drama as a kind of literature. Types (genres) of drama.

The dramatic genre is associated with the concept of "action". The word "drama" itself is "action". The dramatic genre is considered synthetic, since it is associated not only with literature, but also with theatrical art. Belinsky believed that drama is the highest kind of art. An important feature of the dramatic genre is the visible absence of the author. The action is driven exclusively by monologues and dialogues of the characters. The author's presence on stage is excluded, in the play the author plays a subordinate role: he offers a list of characters with more or less detailed comments and gives short or slightly more detailed remarks for the director and actors - the so-called author's remarks.

The main means of characterizing characters is their self-presentation and their remarks about other characters. The speech of the characters, remarks, monologues, dialogues, polylogues reveal both the characteristics of a person's character and his mood, and give an idea of the social status of the hero.

The heroes of a dramatic work "self-govern", speak, act, creating a certain conflict tension, which most often drives the action (drama). The analysis of the chain of conflicts underlying the action, the role of each character in this chain and constitute the goal of analytical commentary on a dramatic work.

A conflict in a dramatic work can be open, harsh (social conflict, love, moral, family) or hidden, internal (psychological). Sometimes it is a conflict of the hero with himself.

Traditionally, the main genres of the dramatic type are called tragedy, comedy and drama as one of the genre varieties of the dramatic type.

Tragedy is a dramatic genre that involves a deep, unresolvable conflict between the protagonist and the environment, resulting in the death of the protagonist, who by his death affirms the ideals for which he fought.

Comedy is a dramatic genre where there is a conflict between positive and negative heroes, and where, as a result, vice is punished and virtue triumphs.

Such a clear hierarchy of dramatic genres arose in ancient literature and was theoretically substantiated and deepened in the literature of classicism. In the literature of modern and contemporary times, both tragedy and comedy have undergone significant changes, and a third genre of dramatic genre has appeared and become widespread - drama. Belinsky says that "the hero of the drama is life itself." Indeed, in drama, both tragic and comedic elements can coexist, and the plot of the works is made up of situations close to reality.

In the literature of classicism, there were specific requirements for dramatic works, to which the playwright was subject. The action of a tragedy or comedy had to take place over the course of one day, inside one room, and the action had to proceed in a single line from the beginning to the end. These dramatic principles of classicism were called the unity of time, place, and action.

Genre is what makes a given literary work related to many other literary works written by other authors and, possibly, in other eras. If we compare a literary work to a person, we can say that it has a name (the title of the work), a patronymic (indication of the authorship of the text), and a surname (genre).

That is why the greatest Russian philosopher and philologist of the 20th century M.M. Bakhtin (1895-1975) believed that genre is a category of literary memory.

Genre, of course, carries the features of a particular era, absorbs the features of the individual style of the writer

Genre can be considered a relatively stable compositional and stylistic structure. Why relatively stable? Because over time, some genre features can be lost and replaced by new ones. There are genres that arise at the intersection of different literary genres. For example, in the epic genre there is the genre of the epic poem with all the features of the epic genre, in the lyric genre there is the genre of the lyric poem with all the features of the lyric genre. In addition, the genre of the lyric-epic poem is quite widespread in literature, when the features of the lyric and epic genres intersect within one work. It is in the genre of the lyric-epic poem that N.V. Gogol's "Dead Souls" were written. The story of Chichikov's purchase of dead souls gravitates toward the epic genre of literature. The author's lyrical monologues, which are usually called lyrical digressions (although it would be more accurate to call them lyrical confessions of the author), are clearly expressed signs of the lyrical genre.

Belinsky calls literary genres that do not fit into the genus-genre classification "special" genres. He includes among them works that combine the features of different genres and types of literature.

Even in the school curriculum there are works that should be classified as "special" genres: "Eugene Onegin" is a novel in verse, a lyric-epic poem in novel form; "A Hero of Our Time" is a novel consisting of five stories (or short stories); "The Cherry Orchard" is a comedy (but with a sad ending).

Test questions:

1. Determine what genre we are talking about: subjectivity of experience, multidimensionality of the word; narrative, eventfulness.
2. Name the genres of lyricism, drama, reveal their meaning.
3. Name the elegiac works of M. Lermontov, S. Yesenin.
4. Highlight the features of the genres – odes, epigrams.

Lecture 9

Artistic speech. Figurative and expressive means of language.

Plan:

1. The meaning of the concepts of "speech" and "language" in literature
2. Lexical means of expression
3. Tropes
4. Allegorical figurativeness and expressiveness of words

1. The meaning of the concepts of "speech" and "language" in literature

In philology, we often hear the expressions "artistic speech" and "the language of fiction". How do these concepts relate to each other? The famous Swiss and French scientist F. de Saussure strictly distinguished between the concepts of language and speech. Language, according to Saussure, is a kind of matrix, a system of norms that is realized in countless speech acts. That is, we use language in order to say a speech. After the works of F. de Saussure, the opposition "language - speech" became an axiom. However, this is in linguistics, where it is more or less clear what "language" is and how it can be described (for example, compiling dictionaries, recording a system of rules, describing declensions, conjugations, etc.). In literature, everything is more complicated. Literature as a collection of texts is always already speech, it always represents already found variants of language use. Therefore, the expressions "language of a writer", "language of literature" to some extent should be understood metonymically, these are conventional terms. However, they have taken root and are used everywhere. Sometimes there are even attempts to apply F. de Saussure's opposition to literature, and then they say that the language of literature is realized in different types of speech organization (narrative, dramatic, lyrical, etc.). In reality, this does not clarify much due to the vagueness of the term "language of literature" itself. With regard to modern literature, it is more logical to recognize the terms "language" and "speech" as synonyms. True, the term "language of literature" has a historical meaning. For example, in Russian "book" literature until the end of the 18th century, in the era of the so-called rhetorical culture, not all words of the living language could be used by a writer, and vice versa, not all words accepted in literature were possible in the living language. For example, it was acceptable to write "horse" in high poetry, but not "horse".

In the times of rhetorical culture, the opposition "language of literature" - "artistic speech" really took place, although formally no one compiled special dictionaries for writers. In modern times, this opposition has almost completely lost its meaning; artistic speech does not arise from some special, "ready-made" poetic language, but uses, albeit in a very specific way, the potential of natural language.

The fact that language is the foundation and basis of literary creativity is an axiom that does not need proof. Language in literature is not only a means of expressing any thought, not only the “building material” of this art form, but also the habitat of literary images.

This does not mean that rhetorical culture has disappeared into oblivion; we are talking about a complete and harmonious system. Elements of rhetoric and the standardization of poetic speech are present in any poetry, and in some systems (for example, in acmeism or neoclassicism) they play a very important role. Lexical means of expression

Linguistic means of expression are traditionally called rhetorical figures. These are stylistic turns of phrase, the purpose of which is to enhance the expressiveness of speech. Rhetorical figures are designed to make speech richer and brighter, and therefore, to attract the attention of the reader or listener, to arouse emotions in them, to make them think.

Since the birth of literature, there have been a variety of classifications and definitions of various stylistic figures, and their number in the works of some researchers exceeded a hundred.

2. Lexical means of language

The most common and simple means of linguistic expressiveness is the use of the stylistic potential of the language - the choice among existing words of the one that is most appropriate and expressive in a given context and in a given situation. In other words, we are talking about choosing the necessary word from a synonymous series.

Synonyms are words that have approximately the same meaning, but differ:

- shades of meaning;
- the degree of expressiveness and emotionality;

Synonyms that differ in shades of meaning

As an example, we can cite the following synonymous series: cheerful, jubilant, joyful, lively, frisky, playful, carefree, sorrowless, cheerful... All these words can replace each other in different texts, and the choice of one of them depends on the meaning that the speaker would like to put into his words.

Synonyms differing in the degree of emotionality

Among words that have approximately the same meaning, there may be words that express this meaning neutrally, and words that possess what is called "emotionality and expressiveness." For example, the word "bad" is more or less neutral, and many of its synonyms possess emotionality and expressiveness to varying degrees: lousy, bad, unimportant, worthless, unenviable, unsightly, low, nasty, cheap, penny.

Synonyms differing in origin

Among the words of the Russian language, there are native Russian words and borrowed ones. While the foreign origin of some words is not felt by native speakers (for example, history, sugar, bench), the "foreignness" of other words is more or less obvious to speakers and listeners. It can be felt due to special "signs" of foreign words (for example, mezzanine, sakvoyazh, azhiotazh) or it can be obvious due to the overall appearance of the word, as well as its relatively recent entry into the language: file, interface, display.

In addition to borrowed words as such, there are also so-called "barbarisms". These are words from another language that have only just begun to penetrate the language, but the process of borrowing which has not yet been completed (and may never be completed). For example, this word "bye-bye" meaning "bye", which came from English.

Synonyms that differ in belonging to literary and colloquial vocabulary

Very often, these synonyms simultaneously differ in the degree of expressiveness and expressiveness: face - muzzle, mug; head - head, galgan; legs - klyagi.

Synonyms that differ in belonging to modern, obsolete or emerging vocabulary

Obsolete words (archaisms and historicisms) can play a very important role in a literary work. Most archaisms have the feature that they give speech a sublimity and a certain mystery. Let us recall the textbook lines of Pushkin:

Восстань, пророк, и виждь, и внемли,

Исполнишь волею моею,

И, обходя моря и земли,

Глаголом жги сердца людей.

In many cases, writers and poets do not resort to outdated vocabulary, but, on the contrary, to ultra-modern vocabulary. The artist has neologisms (new words) at his disposal, and, what is even more important, occasionalisms, that is, words that are not fixed in the language norm and created specifically "for this case". The role of occasional words is especially increasing in the literature of the 20th century due to the general tendency towards word creation. It is enough to recall the occasionalisms of V. Mayakovsky ("two meters tall"), I. Severyanin ("moonlit path"), V. Nabokov ("house without Lolita").

Euphemisms. A euphemism is a word that, in the opinion of the speaker, sounds less rude, harsh or categorical. Euphemisms have a rich history in language and are associated with the category of "taboo" (an accepted prohibition). In different eras, euphemisms were and are used to refer to such phenomena that for some reason it is forbidden or not accepted to speak about directly: unclean - the devil; master - a bear; to leave - to die.

3. Tropes.

Tropes are the core of artistic speech, it is thanks to them that the poet can see and emphasize new, unexpected connections in the world. Aristotle wrote that it is impossible to teach a poet to create metaphors, this is a sign of talent, since in order to create a successful metaphor, it is necessary to notice unexpected features of similarity.

In the most general (linguistic) sense of the word, tropes are words and expressions used in a figurative sense. The formation of tropes can most often be based on two reasons. In one case, there is a stable similarity between some concepts, they are similar in some respect (for example, a stubborn person and a donkey are both stubborn). Tropes based on this principle are called comparative-metaphorical. They are based on comparison.

In the other case, there is no similarity between the concepts, but they are connected by some common situation. This group can be called "contextual-discourse", that is, the context and situation of speaking (discourse) are fundamental. Let's examine both groups in more detail.

Comparative-metaphorical group. Comparison

The simplest type of such a trope is a comparison itself. Strictly speaking, it is not entirely correct to call a comparison a trope, the meanings of words here do not change. But tradition classifies any comparison as a trope. Metaphor is the most important, supporting category of aesthetics. The classical description of metaphor for modern science was given at the beginning of the 20th century by French ethnographers and cultural scientists A. Hubert and M. Mauss. They were the ones who proposed the distinction between metaphor and metonymy, accepted in modern science and familiar to any schoolchild, based on "transfer by similarity - transfer by contiguity". Although the theory of metaphor itself has a much more ancient history, metaphor was already described in the treatises of ancient theorists, primarily Aristotle and Quintilian. A metaphor is a hidden comparison, where one part of the comparison acts in place of the other.

The fact that a metaphor is a hidden comparison is recognized by all experts, the disagreement arises on the question of what should be hidden.

So, a metaphor is a hidden comparison, built according to the scheme "A instead of B". You can say: "When will our friend come, huge as an elephant?" This will be a comparison. But you can immediately say: "When will our elephant come?" This is a metaphor. Often a metaphor can be "restored" into a comparison, i.e. add the missing part, but this is not always possible. There are many metaphors, most often they are called "metaphors", without having special names for each type. But some of the most characteristic metaphors have received their terminological definition: personification, hyperbole, litotes, allegory.

Personification. Something inanimate is attributed with the properties of the living

Personification is the soul of poetry. Human consciousness is generally inclined to "look for a person" everywhere, to project the human onto the entire cosmos. And literature is looking for a person everywhere, this is its main subject and concern.

Hyperbole is an obvious exaggeration. Hyperbole is intended to emphasize some feature, to draw attention to it. Litotes is a metaphor based on a deliberate understatement of something. This is a kind of hyperbole in reverse. As a rule, the opposition "litotes - hyperbole" makes sense only in spatial images: "mountain man" is a hyperbole, "little boy" is litotes. Beyond this, litotes and hyperbole merge. "A real devil" and "a real angel"; "he has more money than he can handle" and "he has no money" cannot be considered as the opposition "hyperbole - litotes". These are just hyperboles.

Allegory is a complex stable metaphor that has taken root in a certain culture. For example, in Russia, death is associated with an old woman with a scythe, and in Germany - with an old man. Metonymy is a trope based on a common situation, which in reality can be very different: a common place ("the whole bus burst out laughing"), form and content ("I've already drunk two cups"), a name and what it is called ("I'm getting off at Gorky Street" (instead of "I'm getting off at Gorky Street")), an author and his work ("Pushkin is on the top bunk"), etc.

Synecdoche. Synecdoche is considered a special type of metonymy. This is a metonymy based on the relationship between the whole and the part:

"I took my place in line for a red bag"; "Great, beard!"; "This politician has completely outlived his usefulness, he can only hope for help from bayonets."

Irony is a trope formed due to the fact that the spoken phrase in a given context or due to a given intonation means its opposite or, in any case, loses its unambiguity

Irony as a trope should be distinguished from irony as a philosophical concept. The philosophical meaning of irony enormous, it is connected with the center of human existence, with the feeling of relativity of all knowledge and all values, with their potential limitations.

Sarcasm. The most severe and frank case of irony, always accusatory, is sarcasm - an emphasized evil mockery.

4. Allegorical imagery and expressiveness of words.

Of much greater importance in artistic speech, especially in poetic speech, is semantic verbal imagery and expressiveness, which consists in the fact that the writer uses words in a figurative, allegorical sense.

Such words are called tropes (Greek tropos - turn). Tropes are constantly used not only in works of verbal art, but also in other forms of speech, especially frequently and diversely in colloquial speech. Allegorical nature of words is most

often the primary, fundamental property of their meaning. The overwhelming majority of indigenous, primordial words of national languages, apparently, were allegorical in their origin. But this primary allegorical nature of words usually refers to such historically distant times that it is gradually forgotten by the society speaking a particular language. Words then receive in the consciousness of people a direct, and not a figurative connection with those phenomena and processes of life that are called by them. The allegorical nature of many words can be established (and even then not always) only by means of scientific linguistic research based on a comparison of different words of one language or several related languages. Thus, it is not easy to reveal the primary allegorical nature of the Russian word "izba": -ba is the same suffix as in the words "bor'ba", "sud'ba"; but what does the root iz- mean? A comparison with the Latvian word "istaba" (room, premises) helps to solve the problem. The Latvian "ist" is identical to the German "ist", the Russian "est" (from "to be", "to exist"). Thus, "izba" is a place where they exist, live, a dwelling. In this example, the allegorical nature of the word is based on the contiguity (connection, involvement) of life phenomena. The entire structure as a whole with its walls, roof, floor, etc. is called a "hut" because people live in it. Words whose allegorical nature is based on the contiguity of the phenomena they denote are called "metonyms". Metonymy literally means "renaming" (Greek *nimios* — name and *metha* — trans-, through-). The word "izba" is a metonymy of place; it arose as a designation of a building that is a place of residence for people. In other words, for example, in the word "city", the primary allegory is realized more simply and quickly. In ancient Russian times, "cities" were the name given to those settlements that were surrounded by a wall (wooden, later brick, or an earthen rampart, or a palisade) to protect against enemy attacks. Over time, this original meaning of the word was forgotten. Cities were no longer fenced off, but their names were preserved: settlements began to be called "cities" for their size and administrative-cultural significance. When we say "city of Moscow," we do not imagine its walls and ramparts, although with a special interest in the word "city," such an association easily awakens in our consciousness.

The word "city" is also a metonymy, but of a different kind than the word "hut" - not a qualitative one (by association of place, container and life in it), but a quantitative one (by association of part and whole). By its part (fence, wall) the whole enclosed settlement is called a city. Quantitative metonymy received the name of synecdoche (Greek *synekdoche* - understanding through something). The primary allegorical nature of words is much more clearly understood in such phrases as "the sun rises," or "the sun sets," or "the stream runs." They imprinted the most ancient understanding by man of the phenomena of inanimate nature as animate, their personification occurring through the mental endowing these phenomena with the

properties of living beings, the ability to recognize something, act with some intention, or even think and speak.

Such allegorical verbal turns are based on identifying the phenomena of life not by their contiguity, as happens in metonymies, but by their c o d c t i n y. The sun can “set”, “rise”, a stream can “run” like humans and higher animals. Such allegorical words and phrases are called metaphors, literally “transfers”.

Although metaphorical phrases are more easily recognized in their original allegorical nature than most metonymic words, people still use them in everyday practical speech without paying attention to their figurative meaning, without thinking about it. “You are so late, night is already coming,” someone says, completely unaware that this expression is allegorical, metaphorical. The vocabulary of national languages consists mainly of words whose allegorical meaning has either been completely (sometimes even forever) lost, or can only be understood through special study, or is easily perceptible, but practically not realized. This is the lexical allegorical meaning of the national language. Even when allegorical words reappear in practical or scientific speech and convey the content of a thought well, they do not have a pictorial or emotional-expressive meaning for the people who use them. Thus, when chemists say: “Alkali eats fats” or when in colloquial speech they say: “He has tails on his tongues”, the metaphorical and metonymic meaning of these expressions is not realized by the speakers. Such words and phrases are perceived in practical speech not in the allegorical nature of their meaning, but in direct associative connections with those phenomena that they name. The nominative nature of their meaning comes to the fore. Otherwise, allegorical words and phrases are used in those types of speech that are distinguished by their ideological and emotional focus - in journalistic literature, oratorical speeches, and especially in artistic speech. But even in its allegorical nature, the meaning of words retains nominativeness, although it becomes more complex.

Test questions:

1. How do you understand the phrase “artistic speech”?
2. List the lexical means of expression. Give examples.
3. Make a thesis on the topic “Tropes”.
4. What tropes did Saltykov-Shchedrin use in the works “The Wild Landowner”, “How a Peasant Fed Two Generals”?
5. Characterize the lexical means of language and give examples.
6. Analyze any poem by A.S. Pushkin, identifying the means of artistic expression in it.

Lecture 10

Syntactic figures of language

Plan:

1. Features of poetic language.
2. Syntactic figures of language.

1. Features of poetic language.

The language of fiction, in other words, poetic language, is the form in which the art of words, verbal art, is materialized and objectified, in contrast to other types of art, for example, music or painting, where the means of materialization are sound, paint, color. Each nation has its own language, which is the most important feature of the national specificity of the nation. Having its own vocabulary and grammatical norms, the national language mainly performs a communicative function and serves as a means of communication. The Russian national language in its modern form basically completed its formation during the time of A.S. Pushkin and in his works. On the basis of the national language, the literary language is formed - the language of the educated part of the nation. The language of fiction is the national language, processed by masters of the artistic word, subject to the same grammatical norms as the national language. The specificity of poetic language is only its function: it expresses the content of literary literature, verbal art. The poetic language performs this special function at the level of living linguistic word usage, at the level of speech, which in turn shapes the literary style.

Of course, the speech forms of the national language suggest their own specificity: dialogic, monologue, and narrative features of written and oral speech. However, in fiction, these means should be considered in the general structure of the ideological-thematic, genre-compositional, and linguistic originality of the work. The figurative and expressive means of language play an important role in the implementation of these functions. The role of these means is that they give speech a special coloring.

*Цветы кивают мне, головки наклоня,
И манит куст душистой веткой;
Зачем же ты один преследуешь меня
Своею шелковою сеткой? (А. Фет. «Мотылек мальчику»)*

In addition to the fact that this line from a poem with its own rhythm, its own meter, rhyme, a certain syntactic organization, it contains a number of additional figurative and expressive means. Firstly, this is the speech of a butterfly addressed to a boy, a short plea for the preservation of life. In addition to the image of a moth, created by means of personification, there are personified flowers that “nod” the moth’s heads, a bush that “beckons” it with its branches. Here we will find a

metonymically depicted image of a net ("silk mesh"), an epithet ("fragrant branch"), etc. In general, the stanza recreates the picture of nature, the images of a moth and boy in certain relationships.

By means of language, typification and individualization of characters' characters, unique application, and use of speech forms are achieved, which outside of this use may not exist. with special means. Thus, the word "brother", characteristic of Davydov ("Virgin Soil Upturned" by M. Sholokhov), includes him among the people who served in the fleet. And the words "fact", "factual" that he constantly uses distinguish him from everyone around him and are a means of individualization.

There are no areas in language where the possibility of an artist's activity, the possibility of creating poetic visual and expressive means, is excluded. In this sense, we can conditionally talk about "poetic syntax", "poetic morphology", "poetic phonetics". We are talking here not about the special laws of language, but, according to the correct remark of Professor G. Vinokur, about "a special tradition of linguistic use" (G. O. Vinokur. Selected works in Russian language 1959).

Thus, expressiveness in itself, special pictorial and expressive means are not a monopoly of the language of fiction and do not serve as the only form-forming material of a verbal and artistic work. In the vast majority of cases, the words used in the work of art are taken from the general arsenal of the national language.

"He treated the peasants and the servants strictly and capriciously," A. S. Pushkin says about Troekurov ("Dubrovsky").

There is no expression here, no special expressive means. And yet this phrase is a phenomenon of art, since it serves as one of the means of depicting the character of the landowner Troekurov. The possibility of creating an artistic image by means of language is based on the general laws inherent in language. The point is that the word carries in itself not simply the elements of a sign, a symbol of a phenomenon, but is its image. When we say "table" or "house," we imagine the phenomena denoted by these words. However, there are still no elements of art in this image. We can talk about the artistic function of a word only when, in a system of other methods of depiction, it serves as a means of creating an artistic image. This, in fact, is the special function of poetic language and its sections: "poetic phonetics", "poetic syntax", etc. We are not talking about a language with special grammatical principles, but about a special function, a special use of the forms of the national language. Even the so-called word-images receive an aesthetic load only in a certain structure. Thus, in the famous line from M. Gorky: "The wind gathers clouds over the gray plain of the sea" - the word "gray" in itself does not have an aesthetic function. It acquires it only in combination with the words "plain of the sea". "The

gray plain of the sea" is a complex verbal image, in the system of which the word "gray" begins to have the aesthetic function of a trope.

But this trope itself becomes aesthetically significant in the overall structure of the work. So, the main thing that characterizes poetic language is not saturation with special means, but an aesthetic function. Unlike any other use of them in a literary work, all linguistic means, so to speak, are aesthetically charged. "Any linguistic phenomenon under special functional-creative conditions can become poetic," academician rightly asserts. B. Vinogradov. The internal process of "poeticization" of language, however, is portrayed differently by scientists.

Some scholars believe that the core of an image is a representation, a picture, fixed in the forms of language, other researchers, developing the position on the linguistic core of an image, consider the process of "poeticization of speech as an act of adding" additional quality or meaning to a word. According to this point of view, the word becomes an artistic phenomenon (figurative) not because it expresses an image, but because, by virtue of its inherent immanent properties, it changes quality. In one case, the primacy of the image is affirmed, in the other, the primacy and primacy of the word. There is no doubt, however, that the artistic image in its verbal expression represents a complete unity. And if there is no doubt that the language of a work of art should be studied, like any phenomenon, on the basis of mastering the general laws of language development, that without special linguistic knowledge it is impossible to deal with the problems of poetic language, then at the same time it is absolutely obvious that as a phenomenon of verbal art language cannot be removed from the sphere literary sciences that study verbal art at the figurative-psychological, social and other levels.

Poetic language is studied in connection with the ideological, thematic and genre-compositional specifics of a work of art.

Language is organized in accordance with certain tasks that a person sets for himself in the process of his activities. Thus, the organization of language in a scientific treatise and in lyric poetry is different, although in both cases forms of literary language are used.

The language of a literary work has two main types of organization - poetic and prosaic (the language of drama is close in its organization to the language of prose). Forms and means of organizing types of speech are at the same time speech means (rhythm, size, methods of personification, etc.).

The source for poetic language is the national language. However, the norms and level of language development at one or another historical stage do not in themselves determine the quality of literary art, the quality of the image, just as they do not determine specificity of the artistic method. During the same periods of history, works were created that differed in artistic method and in their poetic

significance. The process of selecting linguistic means is subordinated to the artistic concept of a work or image. Only in the hands of an artist does language acquire high aesthetic qualities.

Poetic language recreates life in its movement and in its possibilities with great fullness. With the help of a verbal image one can “draw” a picture of nature, show the history of the formation of human character, depict the movement of the masses. Finally, a verbal image can be close to a musical one, as is observed in verse. The word is firmly connected with thought, with the concept, and therefore, in comparison with other means of creating an image, it is more capacious and more active. A verbal image, possessing a number of merits, can be characterized as a “synthetic” artistic image. But all these qualities of a verbal image can be revealed and realized only by an artist. The process of artistic creation or the process of poetic processing of speech is deeply individual. If in everyday communication it is possible to distinguish a person by the manner of his speech, then in artistic creation it is possible to determine the author by the method of artistic processing of language, characteristic only of him. In other words, the artistic style of the writer is reflected in the speech forms of his works, etc. The entire endless variety of forms of verbal art is based on this feature of poetic language. In the process of creation, the artist does not passively apply the treasures of language already mined by the people - a great master with his creativity influences the development of the national language, perfecting its forms. At the same time, he relies on the general laws of language development, its national basis.

2. Syntactic figures of language.

Syntactic figures are a way of combining words into integral units. With the help of syntactic constructions, a special semantic sound of the text is achieved: the order of words in a sentence (inversion technique).

Под дыханьем непогоды,
Вздувшись, потемнели воды.
И подернулись свинцом —
И сквозь глянец их суровый
Ветер пасмурно-багровый.
Светит радужным лучом,
Сыплет искры золотые,
Сеет розы огневые... (Ф. Тютчев)

Forming a sentence with a special intonation - exclamation and question marks:

Когда исчезнет омраченье.
Души болезненной моей?
Когда увижу разрешение
Меня опутавших сетей? (Е. Баратынский)

Все мысль да мысль!
Художник бедный слова!
О, жрец ее!
Тебе забвенья нет... (Е. Баратынский)

Using a semantic type:

Без вас — хочу сказать вам много,
При вас — я слушать вас хочу... (М. Ю. Лермонтов)

Punctuation marks in the text are a kind of “score” of artistic words. It is these syntactic figures that help us, the readers, to understand the author’s attitude to what is depicted, to feel the pathos. Thus, it is unacceptable to perceive Pushkin's "I erected a monument to myself..." as a text conveying solemnity and grandeur; this poem should not be read as an ode, since the author did not focus on the pathos of style, did not format the poem with exclamation marks and rhetorical questions; this is a philosophical reflection on life and creativity, this is an expression its poetic purpose. The same mistake is often found on posters dedicated to Moscow's anniversaries. Quoting Pushkin as the most authoritative poet who wrote about Moscow, the ancient capital, the poster authors "edit" the poet: "Moscow! How much is in this sound!" But in the seventh chapter of "Eugene Onegin" it is otherwise: "Moscow... How much in this sound has merged for the heart of a Russian!" Pushkin places the main emotional emphasis on the national nature of the capital as the patriarchal center of Russian life.

Intonational and graphic emphasis of the text. Cursive. I. Myatlev in his poem “Agriculture” uses italics to represent a French replica in the poetic text using Russian letters. This parodic technique allows the author to express social conflict, the disunity of the nobility and the peasants:

Приходит староста-пузан.
И двадцать мужиков.
Се сон, же круа, ле пейзаж
Де мадам Бурдюков. (И. Мятлев)

In prose texts, cursive is used by artists to emphasize some cue, phrase, important in different semantic contexts (irony, delight, illustration “someone else’s word”, etc.).

In I. A. Goncharov's novel "Ordinary History" we encounter the phrase as a device in various functional meanings: "However, he avoided not only his uncle, but also the crowd, as he said. He either worshiped his deity, or sat at home, in his study, one, intoxicated with bliss, analyzing, decomposing it into infinitely small atoms. He called it creating a special world... and he went to work rarely and reluctantly, calling it a bitter necessity, a necessary evil, or sad prose..." The verse in this case is a parody of the romantic ideals and worldview of Alexander Adyev. At the

beginning of the novel, I. A. Goncharov uses italics to correlate the image of an ardent romantic with Pushkin's heroes, thereby giving the reader the opportunity to compare plot situations and determine his own attitude towards Alexander Adyev: "He stood for an hour in front of the Bronze Horseman, but not with "with a bitter reproach in the soul, like poor Eugene, but with an enthusiastic thought." It should be noted that Goncharov does not italicize the quotation from The Bronze Horseman "with bitter reproach in his soul," since the main emphasis is on the plot situation, and not on the relationship of "poor Eugene" with the "master of fate." Ellipsis, or the default approach, the expression of the moment of greatest stress:

Вы ушли, как говорится, в мир иной...

Пустота...

Летите, в звезды врезываясь... (В. Маяковский)

Test questions:

1. How do you understand the phrase "language of fiction"?
2. Describe the linguistic means of expression.
3. Give a definition and examples of inversion.
4. Give a definition and examples of punctuation highlighting of text.

Lecture 11

Basics of versification. Syllabic system of versification. Tonic principle of versification. Syllabic-tonic system of versification.

Plan:

1. Difference between verse and prose
2. Different principles of creating rhythm. Systems of versification
3. Main characteristics of the syllabic-tonic system
4. Dolnik, tonic system, free verse
5. Rhyme and stanza

1. Difference between verse and prose

Speaking about the difference between verse and prose, experts often ironically recall J.B. Moliere's play "The Bourgeois Gentleman", where the teacher naively explains to Mr. Jourdain how verse differs from prose: "Everything that is not prose is verse, and everything that is not verse is prose."

It seems logical to begin a conversation about versification with a short overview of this problematic

Scientists have tried to see the reasons for the emergence of poetic speech in various aspects of human life: in the general rhythmicity of the world and the human organism, in erotic rhythmic projections of the unconscious, in the original rhythmicity of children's speech, etc., but a truly convincing answer has not yet been given.

The situation is further complicated by the fact that it is not entirely clear how we can distinguish verse from prose. The leading Russian versification scholar M. L. Gasparov proposed a definition that is quoted today: "Verse is a text that is perceived as speech of increased importance, designed to be remembered and repeated. A poetic text achieves this goal by dividing speech into certain parts that are easily grasped by consciousness. In addition to the general linguistic division into sentences, parts of sentences, groups of sentences, etc., there is also another division here - into related and commensurable segments, each of which is also called "verse". This definition is correct, but questions still remain. If we approach it simply from the point of view of organization and division of speech into segments, then the question of the substantive significance of such division remains. The indication of increased importance and memorability in itself does not remove the problem. In this sense, A. G. Mashevsky is right when, commenting on Gasparov's definition, he notes: "However, prose can also be very important. And it is remembered and repeated, for example, a joke." Of course, one can refer to the fact that the division into lines <...> makes it difficult to perceive information. But it is precisely this division that made prose into poetry."

Thus, it is important to understand that verse differs from prose not by any one feature (rhythmic or graphic), but represents a special system of speech organization, where all elements (words, sounds, grammar, syntax, etc.) are subject to some laws of order.

A word in verse functions completely differently than in prose, it is more closely connected with other words and with the logic of the entire structure. The famous literary scholar Yu. N. Tynyanov called this feature of verse "the law of unity and tightness of the verse series" back in the 20s of the 20th century. It is the violation of this Tynyanov law that leads to the fact that prose written in the form of verse becomes bad prose, and not good verse. Verse is a complex and historically mobile system of laws and interactions of elements.

In modern science, two trends are clearly visible in resolving the issue of distinguishing verse and prose. Some experts believe that the most important criterion is the nature of the sound of the text. This is the phonetic approach. The nature of the recording is less fundamental, the recording only records and emphasizes the features of the sound. The classic definition within this tradition was given by V. M. Zhirmunsky: "Poetic speech differs from prose speech by the regular orderliness of the sound form."

2. Different principles of creating rhythm. Systems of versification.

Phonetically, the rhythm of a verse is the repetition of some elements in time. M. L. Gasparov writes about this as follows: "A given division into verses is a necessary and sufficient feature of a poetic text. Texts that do not have any other organization are already perceived as verses (the so-called free verse) and acquire a characteristic verse intonation - pauses at the boundaries of verses that are independent of syntax, a rise in voice at the beginning of a verse, a decrease towards the end." That is, in fact, a verse becomes a verse due to the fact that its structure is radically different from the norm of prose.

Real verse does not simply break up speech into fragments, but establishes "vertical" relationships between the fragments themselves. The more ordered these relations are, the more distinctly the verse will be felt. The principles of ordering in different cultures are different and depend on the general norms of the language. However, in general, the choice is not so great: the ordering factors can be melody, stress, pitch, length or brevity of a syllable, the number of syllables in a verse. The limit of possibilities is actually exhausted at this point. Another thing is that there can be combinations of these factors, entirely dependent on cultural tradition and phonetic features. Thus, in French and Polish, a fixed weak stress does not allow it to be used as a rhythm-forming factor. All syllables are approximately equal in duration and stress, therefore, the factor that formed the basis of versification in these languages was the number of syllables in a verse. This is a syllabic (syllabic) system.

In ancient Greek, sounds differed significantly in length - the rhythm was set by alternating short and long syllables - this is a metric (antique) system. The so-called mora was taken as the organizing unit of verse – the time of pronouncing a syllable with a short vowel, and a long syllable was equal to two moras. The outstanding linguist E.D. Polivanov noted something similar in eastern languages (in addition, the pitch of the tone is of great importance there).

*Худо тому жити,
Кто хулит любовь:
Век ему тужити,
Утирая бровь.*

However, Trediakovsky's merit is that he was the first to raise the question of the fact that it was the syllabo-tonic system that should revolutionize Russian poetry. The revolution itself was carried out by M. V. Lomonosov, who first adapted ancient and European poetry to Russian conditions in the treatise "Letter on the Rules of Russian Versification" (1739), and then confirmed the rights of the new poetic system with artistic practice. It was with Lomonosov that the era of Russian syllabo-tonic began.

3. The main characteristics of the syllabo-tonic system

The basis of the syllabo-tonic system is the foot - a repeating element of the verse, usually consisting of a stressed and an equal number of unstressed syllables. The foot is not an invention of Russian scientists at all, it was already known in the metrical antique system, from which the borrowing of names occurred. However, in antiquity the foot consisted of long and short sounds, and in Russia – of stressed and unstressed. This not only changed the sound of the verse in a decisive way, but also sharply reduced the number of feet. The fact is that in the ancient system the foot was not necessarily defined by one long sound, there could be three or even four. The duration (mora, share) was of decisive importance. Let us recall that a long sound was taken for two shares, and a short one for one. Therefore, for example, an eight-beat foot of four long sounds *dispondei* was allowed; on the other hand, another eight-beat foot of *dokhmias* was possible: U – – U – .

Note: in the theory of verse, a long or stressed sound is usually designated by – (a long line), and a short (unstressed) sound by U (a dimple). Recently, however, other designations of stress/unstress are also allowed, but this design dominates. If we count the beats, it is easy to see that there are 8 of them in *dispondee* ($4 \times 2 = 8$) and 8 in *dokhmia* ($1 + 2 + 2 + 1 + 2 = 8$).

But such feet are possible only in the metric system, in the case of stresses this is fundamentally impossible. Imagine what kind of foot it would be if it had four stressed notes in a row. And if after it there are four more stressed notes, then everything will become completely frivolous. Therefore, European and, above all,

Russian versification, which interests us, chose from a huge number of ancient feet only those in which there was one long one (its position was taken by the stressed one), and the rest were short (their positions were taken by unstressed ones).

In reality, the following feet take part in classical verse sizes:

- Disyllabic (repetition every two syllables):

Trochee (stressed + unstressed):

– U

The sound of a trochee is easiest to feel if you take a trocheic word (for example, mom or dad) and repeat it many times. In poetry, trochees are very common - from children's poetry to the classics:

Наша Таня громко плачет:

Уронила в речку мячик.

– Тише, Танечка, не плачь:

Не утонет в речке мяч... (А. Барто)

Вьюга злится, вьюга плачет;

Кони чуткие храпят;

Вот уж он далече скачет;

Лишь глаза во мгле горят... (А. С. Пушкин)

Iambic (unstressed + stressed):

U –

Repeat iambic words (window, winter, moon, etc.) several times – and you will feel the sound of iambic. Iambics are the favorite feet of Russian classics:

Мой дядя самых честных правил,

Когда не в шутку занемог,

Он уважать себя заставил

И лучше выдумать не мог. (А. С. Пушкин)

• Three-syllable (repetition after three syllables). In Russian poetry, where there is one stressed syllable in the foot, three variants are possible:

Dactyl (stressed + two unstressed):

– U U

If you take a dactylic word (gold, cold, fair, etc.) and repeat it, we will hear a dactyl. Dactyl is quite popular in Russian poetry, although it is less common than disyllabic words:

Тучки небесные, вечные странники!

Стенью лазурною, цепью жемчужною

Мчитесь вы, будто как я же, изгнанники

С милого севера в сторону южную. (М. Ю. Лермонтов)

Amphibrach (unstressed + stressed + unstressed):

U – U

A repeated amphibrachic word (cow, road, listen, etc.) will give us the sound of this meter. There are many amphibrachs in Russian poetry:

Последняя туча рассеянной бури!

Одна ты несешься по ясной лазури,

Одна ты наводишь унылую тень,

Одна ты печалишь ликующий день. (А. С. Пушкин)

Anapest (unstressed + unstressed + stressed):

U U –

To hear anapest, you need to repeat anapest words (head, cold, far, etc.). Anapest is very popular:

О, весна без конца и без краю -

Без конца и без краю мечта!

Узнаю тебя, жизнь! Принимаю!

И приветствую звоном щита! (А. А. Блок)

В холода, в холода

От насиженных мест

Нас другие зовут города, –

Будь то Минск, будь то Брест, –

В холода, в холода... (В. С. Высоцкий)

This is the so-called "classic five" of Russian feet. Most of the Russian classic poems use these feet. Students usually remember the names of the feet well, but get confused with the placement of stresses.

We can recommend a funny mnemonic (for memorization) phrase:

Хороший ямицик доставит амфибию в Анапу.

This phrase is easy to remember and corresponds to the stresses (trochee, iamb, dactyl, amphibrach, anapest). First, disyllabic feet with the first and second stresses (trochee, iamb), then trisyllables with the first, second and third stresses (dactyl, amphibrach, anapest). In addition to the "classic five", Russian poetry also knows more complex feet. Less popular, but there are four-syllable feet. They are called peons (sometimes written "peons", less often "peans"). This is a foot of four syllables. Each peon does not have a special name, they are determined by the position of the stress: peony I, peony II, peony III, peony IV. These feet are quite rare, more often than others peony II and III. Formally, they are similar to trochees and iambs, but the rhythm is different, the four-syllable division is clearly felt. Compare the iambic tetrameter:

Для берегов отчизны дальной

Ты покидала край чужой;

В час незабвенный, в час печальный

Я долго плакал пред тобой. (А. С. Пушкин)

and the formally close to it two-foot peon II:

*Фонарики, сударики,
Скажите-ка вы мне,
Что видели, что слышали
В ночной вы тишине?
Так чинно вы расставлены
По улицам у нас:
Ночные караульщики,
Ваш верен зоркий глаз! (И. П. Мятлев)*

You don't have to be a versifier to feel the different rhythms. In Myatlev, the four-syllable repetition is clearly felt: U – U U U – U U.

The most common are third peons, they have been known since the 18th century and were initially used to stylize folk poetry:

*Не грусти, мой свет! Мне грустно и самой,
Что давно я не видалася с тобой,-
Муж ревнивый не пускает никуда;
Отвернусь лишь, так и он идет туда.
Принуждает, чтоб я с ним всегда была;
Говорит он: «Отчего невесела?»
Я вздыхаю по тебе, мой свет, всегда,
Ты из мыслей не выходишь никогда. (А. П. Сумароков)*

The metric scheme of this verse: U U – U U U – U U U – .

Later, the range of use of peon III expanded. It became quite popular both in classical poetry and in poems for children, for example, by Korney Chukovsky.

In many cases, the distinction between peonies and disyllabics (iamba and trochee) is a problem, but we can not delve into these subtleties of versification for now, now our task is to understand the very principle of the organization of syllabo-tonic verse.

Five-syllable feet are possible and quite common (in the terminology of A.P. Kvyatkovsky - five-beaters). They are usually used for stylizations of folk poetry. The most common is pentasyllable III: U U – U U U U – U U . It is associated with the name of A. Koltsov and the poems of other poets stylizing folk verse:

*Как привяжется, как прилепится
К уму-разуму думка праздная,
Мысль докушная в мозг твой вцепится
И клюет его, неотвязная. (В. Г. Бенедиктов)*

These are the main feet of Russian versification.

The feet set the metrical scheme of the verse, that is, a certain ideal principle of its construction. However, the real sound of the verse, as a rule, does not coincide

with the metrical scheme; the metrical scheme can be emphasized only by scanning, that is, artificial reading of verses that emphasizes their metrical structure. Reading in this case will be funny and unnatural. Scanning is very often characteristic of children's reading of poetry from the stage; it is easier for children to emphasize the meter than the semantic accents. For example, an adult will read like this:

Сéла му́ха на ва́ре́нье, вот и всё стихотво́ре́нье.

(Reading accents are highlighted.)

The child will read differently:

Сéла му́ха на́ ва́ре́нье, во́т и всё стихо́творе́нье.

The metric scheme is the basis of any syllabo-tonic verse, but the real rhythm does not coincide with it. There are many factors that create the real rhythm. Let's look at some of them in more detail.

Number of feet in a line

The real rhythm depends on the size of the verse (line), that is, on how many feet there are in the verse. Short verses are usually more energetic, long ones sound smoother. There are many pyrrhics in polymeter iambs and trochees. Let's compare the sound of iambs in Pushkin:

О Дельвиг! начертали

Мне Музы мой удел;

Но ты ль мои печали

Умножить захотел?

This is iambic trimeter. And here is iambic hexameter:

На полных площадях, безмолвных от боязни,

По пятницам пошли разыгрываться казни,

И ухо стал себе почесывать народ

И говорить: «Эхе! да этот уж не тот».

It is easy to feel that simply adding up the lines of the first poem will not reproduce the rhythm of the second passage. Iambic six-foot sounds different in principle

Line ending (clausula)

Clausula – in versification, the phenomenon of the end of a line. Roughly speaking, we can say that rhythmically, a clausula is the last stressed syllable and everything that comes after it. Naturally, the rhythm will change noticeably if, say, the line ends with a stressed syllable or if there are several more syllables after it. We have already said that the number of feet in a line is determined by the last stress. Clausal stress is stable and cannot be dropped – this is the law of verse. If, say, we have iambic tetrameter, then any foot can have pyrrhics, but the eighth syllable will always be stressed. The following types of clausulas are distinguished:

Masculine (the line ends with a stressed syllable). A masculine clausula gives clarity and completeness to the verse. For example, only masculine clauses are used by M. Yu. Lermontov in the poem "Mtsyri":

*Однажды русский генерал
Из гор к Тифлису проезжал;
Ребенка пленного он вез.
Тот занемог, не перенес
Трудов далекого пути;
Он был, казалось, лет шести...*

Feminine (after the last stressed one unstressed). For Russian poetry, the combination of masculine and feminine clauses is classic. It is enough to recall the novel by A. S. Pushkin "Eugene Onegin":

*Не мысля гордый свет забавить, (женская)
Вниманье дружбы возлюбя, (мужская)
Хотел бы я тебе представить (женская)
Залог достойнее тебя. (мужская)*

Dactylic (after the last stressed note, two unstressed notes). This clause has nothing to do with the dactyl foot, the name is metaphorical. It's just that formally such a clause is similar to the dactyl foot - U U. But it can also be found in iambic and trochee:

*Без ума, без разума
Меня замуж выдали;
Золотой век девичий
Силой укорóтили.
Для того ли молодость
Соблюдали, нежили;
За стеклом, от солнышка,
Красоту лелеяли,
Чтоб я век свой замужем
Горевала, плакала,
Без любви, без радости,
Сокрушалась, мучилась. (А. В. Кольцов)*

The rhythm of this poem by Koltsov is determined by the meter (trochaic three-foot), the abundance of pyrrhic on the first foot and the dactylic clause.

Hyperdactylic (more than two unstressed after the last stressed). This clause is quite rare, but still is not something "exotic" for Russian poetry:

*Холод, тело тайно сковывающий,
Холод, душу очаровывающий...
От луны лучи протягиваются,*

К сердцу иглами притрагиваются. (В. Я. Брюсов)

This is a trochee tetrameter with a hyperdactylic clause. Note how the clause changes the sound of the trochee. Compare with Pushkin's trochee tetrameter:

*Мчатся бесы рой за роем
В беспредельной вышине,
Визгом жалобным и воем
Надрывая сердце мне...*

It is no coincidence that the clause is considered an important rhythmic determinant, that is, the actual sound of the verse largely depends on it.

Pause system

Pauses also have a noticeable effect on the rhythm of the verse. We have already said that verse is generally impossible without large inter-verse pauses (in writing - division by lines). But intra-verse pauses are also very important, they often noticeably change the rhythmic pattern. Let us, for example, look at the famous poem by M. Yu. Lermontov:

*Выхожу один я на дорогу;
Сквозь туман кремнистый путь блестит;
Ночь тиха. Пустыня внемлет богу,
И звезда с звездою говорит.*

It will be difficult for a less experienced philologist to hear the sound of a trochee here. Why? The fact is that the metric scheme is greatly complicated by pyrrhics and pauses. The scheme of a five-foot trochee is as follows:

– U – U – U – U – U

But the real rhythm of Lermontov's masterpiece is different:

U U – / U – U – U – U

The pyrrhic on the first foot and the pause in the middle of the second have changed the trochee beyond recognition.

A special role is played by the so-called caesurae (do not confuse them with the paronym "censorship"!) – constant large pauses that cut polymeter verses into related parts. Most often, caesurae are located approximately in the middle of the verse (however, modern poetry knows caesura shifts to the beginning or to the end of the verse). For an inexperienced philologist, caesura is insidious in that it can disrupt the graphic harmony of the meter, super-scheme unstressed syllables can arise (caesura build-up) or, on the contrary, syllables can “disappear” (caesura truncation). If you “draw out” the scheme of such a verse, there will be a glitch in the middle, which was not felt when it was pronounced:

*Сестры тяжесть и нежность, одинаковы ваши приметы.
Медуницы и осы тяжелую розу сосут.
Человек умирает. Песок остывает согретый,*

И вчерашнее солнце на черных носилках несут.

If we formally draw the metrical scheme of this poem (we will now abstract from the super-scheme stresses), we will get:

U U – U U – U U U – U U – U U – U
U U – U U – U U – U U – U U – U U –

It turns out that in the first line there is an extra syllable in the third foot. Why do we not feel the interruption? Try, for example, to insert an extra syllable in the middle of the line of “Eugene Onegin” – the rhythm failure will be felt immediately. But in Mandelstam, the anapaest does not suffer at all. The point is that in the middle of the line there is a caesura, which conceals this interruption, “evens out the rhythm”.

Thus, the sound of the verse is determined not only by the size, not only by the feet, but also by a whole system of other rhythmic means.

4. Dolnik, tonic system, free verse

Classical Russian poetry of the late 18th–19th centuries was dominated by classical syllabo-tonic. There are many debates among scholars about various complications and “foreign” inclusions in certain verses, but in any case, we are talking about a relatively small number of works. Within the framework of our manual, we can abstract from this; the syllabo-tonic dominant of Russian classics does not cause any doubts.

However, by the end of the 19th century, the situation changed noticeably. Ordered syllabo-tonic feet ceased to fully satisfy poets. There are several explanations for this.

Firstly, the inertia of the monotony of syllabo-tonic rhythms began to have an effect. With all its rhythmic richness, syllabo-tonic still imposed very strict restrictions on the sound of the verse.

Secondly, the turn of the 19th–20th centuries is the time when aesthetic consciousness began to understand the “charm of asymmetry”. This process affected a wide variety of art forms – from pantomime and ballet, where “broken”, asymmetrical poses began to be established, to painting and music. Remember the asymmetrical paintings of P. Picasso or the “torn” musical rhythms of A. N. Scriabin. It is no coincidence that these same years saw the musical discoveries of A. Schoenberg, which “blew up” classical ideas about harmony.

Clarifying the philosophical and psychological reasons for this aesthetic explosion is far beyond the scope of our manual; for now, we will only draw attention to the fact that rhythmic experiments in poetry are a particular manifestation of the logic of the development of art.

It should be said right away that syllabo-tonic meters have not disappeared from Russian poetry, and today poets in Russia often write in iambs, trochees or anapests.

It is not that some system has supplanted syllabo-tonic meters, but that alternative rhythmic systems have begun to develop in parallel.

Russian poetry of the 20th century fully recognized the expressive possibilities of logaeds and dolniks. These terms are less familiar to a beginning philologist, so it makes sense to dwell on this in a little more detail.

Logaeds are verses with an ordered alternation of different syllabo-tonic feet (for example, anapest + iambic + anapest + iambic). Logaeds are a strict meter, all lines are written according to the same pattern. Logaeds were already known in ancient poetry, in the 19th century they were popular in Germany, but in Russian poetry before the 20th century there were relatively few of them. Russian culture preferred the repetition of the same feet. In the 20th century, logaeds were actively accepted by Russian culture, and their rhythmic possibilities were fully revealed:

*По холмам – круглым и смуглым,
Под лучом – сильным и пыльным,
Сапожном – робким и кротким -
За плащом – рдяным и рваным.
По пескам – жадным и ржавым,
Под лучом – жгучим и пьющим,
Сапожном – робким и кротким -
За плащом – следом и следом.
По волнам – лютым и вздутым,
Под лучом – гневным и древним,
Сапожном – робким и кротким -
За плащом – лгущим и лгущим. (М. И. Цветаева)*

As we can see, each line is constructed according to one metric scheme: anapest + trochee + amphibrach. And at the same time, the poem immediately acquires a unique rhythmic pattern, stands out from all Russian poetry. This happens because the alternation of different feet in the verse increases the possible number of combinations by an order of magnitude, the poet can hear and express the unique rhythm of each poem. If, for example, only the metric scheme of the famous poem (song lyrics) by R. Rozhdestvensky is voiced, we recognize it, even if we do not hear the words:

*Я сегодня до зари встану.
По широкому пройду полю...
Что-то с памятью моей стало,
Все, что было не со мной – помню.
Бьют дождейки по щекам впалым,
Для вселенной двадцать лет – мало,
Даже не был я знаком с парнем,*

Обещавшим: «Я вернусь, мама!»

The logaëd scheme U U – U – U – – U (anapestic + iamb + iamb + trochee) is too associated with this text. Dolnik is a term with a not very clear meaning. The term itself was introduced by V. Ya. Bryusov, but for Bryusov it did not mean exactly what we will talk about now. Some specialists (for example, A. P. Kvyatkovsky) categorically do not accept this term at all, but it took root and entered the terminological usage of most poetry scholars (M. L. Gasparov, V. E. Kholoshevnikov, N. A. Bogomolov, etc.). Different authors have different shades of meaning for the term, but in general these differences are not so great. Since there is no single tradition of understanding the term, below we will talk about which meaning seems most successful to us. It seems unnecessary to cite different points of view, which often differ in nuances, within the framework of this manual; these are the subtleties of versification, and now we are talking about the basics of this science.

Dolnik is a free (unconstrained) logaëd. If logaëd combines syllabo-tonic feet according to some strictly defined scheme, then dolnik does it arbitrarily. Most often, two-syllable and three-syllable feet are combined. Sometimes unstressed syllables are completely dropped, then we can talk either about dolnik, which is more inclined to the tonic system, or about the so-called taktovik - a special rhythm. There is no consensus here, since there are no clear boundaries between dolnik and taktovik.

A trained ear will immediately distinguish dolnik (with all the endless variety of its variations). Dolnik has a characteristic "torn" sound:

*Настоящую нежность не спутаешь
Ни с чем, и она тиха.
Ты напрасно бережно кутаешь
Мне плечи и грудь в меха.
И напрасно слова покорные
Говоришь о первой любви,
Как я знаю эти упорные
Несытые взгляды твои! (А. Ахматова)*

The easiest way to feel how the syllabo-tonic "transitions" into the dolnik is to conduct a small experiment. Let's create a constructed poem, written, for example, in a three-foot anapest:

*Как всегда, ты забыла отправить
Мне письмо из своей суеты...
Что же делать! Придется оставить
О несбыточном счастье мечты.*

Of course, we are not talking about the literary merits of this constructed text now; we are interested in the rhythmic experiment. The metrical scheme of the three-foot anapest U U – U U – U U – .

To “make” a dolnik, we need to leave three rhythmic “pieces” in a line, but change the words so that not all of these “pieces” become anapests. Moreover, we will do this with feet of different positions in the verse. The easiest way is to remove monosyllabic words that are in rhythmically weak positions:

*Как всегда, забыла отправить
Письмо из недр суеты.
Что делать! Надо оставить
О несбыточном счастье мечты.*

We left the last line unchanged, but the verse sounded different. This is already the sound of a dolnik.

This example, of course, should not be confusing. A serious poet does not write “first in syllabo-tonic”, and then break it, he already thinks in dolnik. But we clearly saw the essence of rhythmic changes.

A. Blok was very fond of dolniks:

*Его встречали повсюду
На улицах в сонные дни.
Он шел и нес свое чудо,
Спотыкаясь в морозной тени.*

S. Yesenin often addressed the dolniks. Let us recall the famous “Song of the Dog”:

*В синюю высь звонко
Глядела она, скуля,
А месяц скользил тонкий
И скрылся за холм в полях.
И глухо, как от подачи,
Когда бросят ей камень в смех,
Покатались глаза собачьи
Золотыми звездами в снег.*

Dolniks are still very popular today. Rhythmically, they represent a transitional link from the syllabo-tonic to the tonic system. But since the “remnants of the feet” are still felt, the dolnik is often considered a special version of the syllabo-tonic.

Tonic system

The term “tonic system” is understood in several senses. In the broad sense of the word, these are all poems where stress is taken into account. Then the syllabo-tonic is a variant of the tonic system. However, this term is more often used in a narrow sense - as a “pure” tonic, taking into account only stress and practically not

taking into account unstressed ones. It is customary to distinguish two types of tonic verses (however, the boundaries here are very conditional):

Taktovik is a verse with fluctuations in the number of unstressed ones around the stressed one from zero to three or four

Accented verse - a verse with fluctuations in the number of unstressed ones from zero to (theoretically) infinity, and in practice - up to eight. Deeper fluctuations in Russian poetry, as far as we know, have not been recorded. In reality, it is simply difficult to pronounce a combination of syllables consisting of one stressed syllable and more than eight unstressed ones. Tonic accentual verse was characteristic of many genres of folk poetry, but in written literature it did not take root at first: it was supplanted by syllabics, and then by syllabo-tonic. The "registration" of accentual verse in written literature was provided already in the 20th century by such an innovator of rhythm as V. Mayakovsky:

*Я недаром вздрогнул.
Не загробный вздор.
В порт,
горящий,
как расплавленное лето,
разворачивался
и входил
товарищ «Теодор
Нетте».
Это – он.
Я узнаю его.
В блюдечках-очках спасательных кругов.
– Здравствуй, Нетте!
Как я рад, что ты живой
дымной жизнью труб,
канатов
и крюков.*

Here it is absolutely useless to look for feet, even "shaky" ones, as in the dolnik. The rhythm is based not so much on word stresses as on the accentuated emphasis of words or even groups of words. After Mayakovsky, many poets felt the energy of tonic verse, and today it is one of the popular rhythmic systems. Combinations of tonic and syllabo-tonic are also quite possible. In particular, the well-known specialist in "transitional rhythms" Yu. B. Orlitsky refers to such an example:

*Там хорошо, где нас нет:
В солнечном лесу, в разноцветной капле,
Под дождем, бормочущим «крибле-кребле»,*

*В зелени оранжевой на просвет.
На краю сиреневой пустоты
Человек, как черточка на бумаге.
Летчик, испугавшийся высоты,
Открывает глаза в овраге.
Воздух скручивается в петлю
По дуге от чужого к родному.
Человек произносит: «Люблю!»
И на ощупь выходит из дому.
Ночь, как время, течет взаперти.
День, как ангел, стоит на пороге.
Человек не собьется с пути,
Потому что не знает дороги.*

This poem by Dmitry Vedenyapin is interesting because it begins in the system of "pure tonic", then smoothly moves into the dolnik, and ends with a "classical" anapaest. True, the anapaest itself in such an environment begins to sound special, but such subtleties can only be distinguished as experience and knowledge accumulate.

Free Verse (Free Verse)

Free verse (Free Verse) appeared in Russian poetry only at the end of the 19th century, although we can find its origins earlier. Free verse is a loosely rhythmically ordered verse, most often unrhymed. The formal feature of free verse is the division into lines and, accordingly, the emphasis on inter-verse pauses. However, not every prose text "broken" into lines will become free verse. Despite the seeming rhythmic freedom, free verse is not at all arbitrary. It has an internal rhythm, allowing you to immediately feel that this is poetry. In addition, free verse contains many so-called "secondary" signs of poetry: inversions, joints, repetitions, and the metaphorization of speech is significantly enhanced (in comparison with prose). Here, for example, is the famous free verse by A. Blok:

*Она пришла с мороза,
Раскрасневшаяся,
Наполнила комнату
Ароматом воздуха и духов,
Звонким голосом
И совсем неуважительной к занятиям
Болтовней.
Она немедленно уронила на пол
Толстый том художественного журнала,
И сейчас же стало казаться,*

*Что в моей большой комнате
Очень мало места.*

The famous poet I. Brodsky (a great master of free verse) was absolutely right when he noted that "when you write in free verse, there must be some organizing principle." This organizing principle can be different, but it must still be present. Otherwise, you will not get a beautiful poem, but bad prose.

5. Rhyme and stanza

Rhyme is a sound repetition mainly at the end of two or more verses, most often starting with the last stressed syllable in rhymed words. True, in the broad sense of the word, rhyme is not necessarily "kraesoglasie," internal rhymes are also possible, that is, phonetic similarity of internal positions in different verses. But classical rhyme really gravitates toward the end of a verse. Rhyme not only phonetically ennobles the verse, makes it more musical, but also emphasizes vertical connections, including semantic ones

Rhyme, despite its apparent obviousness, is a historically variable phenomenon that depends on cultural traditions. For example, in the English tradition, the feeling of rhyme arises when the last stressed vowels coincide, but in Russian this is not enough, at least one more consonant is needed ("look - catch" is not perceived as rhyme, but "look - take" is perceived).

For example, some of P.B. Shelley's rhymes (The Revolt of Islam. Canto Eight) will seem strange to a Russian reader who knows English:

.....*Lo! Plague is free
To waste, Blight, Poison, Earthquake, Hail, and Snow,
Disease, and Want, and worse Necessity
Of hate and ill, and Pride, and Fear, and Tyranny...*
(*Послушай! Чума
Свободна убивать, и в мире тюрьмы, катастрофы,
Грады, снежные бури, невзгоды, неотвратимость
Ненависти, болезней, гордости, страха и тирании...*)

As we can see, Shelley easily rhymes words with "ri", "ti" and "ni". A Russian poet would not perceive such rhymes. In addition, to feel the rhyme, it is necessary for the rhymed lines to be in the expected positions. If the position is unexpected for a given culture, we will not feel the rhyme:

*На севере диком стоит одиноко
На голой вершине сосна
И дремлет, качаясь, и снегом сыпучим
Одета, как ризой она.
И снится ей все, что в пустыне далекой,
В том крае, где солнца восход,*

*Одна и грустна на утесе горючем
Прекрасная пальма растет. (М. Ю. Лермонтов)*

In Lermontov's famous poem, all the lines are rhymed, but the reader usually thinks that only the even ones (2 and 4) are rhymed. This happens because the rhymes 1-5 and 3-7 with transfer to another stanza are unusual for the Russian consciousness, we simply do not notice them. Lermontov tried to get closer to the melody and alliterations of the original (Heine's poem), as a result, some of the rhymes were "lost". Let's compare another translation:

*Незыблемо кедр одинокий стоит
На Севере диком, суровом,
На голой вершине, и чутко он спит
Под инистым снежным покровом.
И снится могучему кедру Она –
Прекрасная пальма Востока,
На знойном утесе, печали полна,
И так же, как он, одинока. (Перевод И. П. Павлова)*

As we can see, there are no problems with the sense of rhyme. Another thing is that in terms of the impact of Lermontov's masterpiece, it is much greater than Pavlov's text.

Rhymes can be very different, they can be classified on different grounds:

According to the nature of the clause, there are, respectively, masculine, feminine, dactylic and hyperdactylic rhymes.

According to the principle of "precision - inaccuracy", rhymes can be exact, approximate or contour. Exact rhyme assumes a complete match of the endings (for example, "found - left", "dawn - seas", etc.). Approximate rhyme assumes the match of some, but not all sounds (for example, "love - any"). Contour rhyme is only a distant phonetic similarity of the ends of lines, which, however, in the context of rhymed verse is perceived as rhyme

According to the phonetic characteristics of sounds, rhymes can be considered rich ("cutting in - sobriety") and poor ("house - som").

According to the position of rhymed lines in the stanza (usually a quatrain), rhymes are paired (AABB), cross (ABAB) and encircling, ring (ABBA).

In addition, rhymes can be simple ("love - blood") and compound (if at least in one position the rhyme consists of several words "in the clouds you - posters"), standard and unexpected, etc. There are many reasons for classifications, it is not rational to describe all the options within the limits of our manual, and it is hardly possible.

It is more important to understand that there are no "good and bad" rhymes. Rhyme is connected with the integral structure and meaning of a poem. Sometimes

a simple standard rhyme is more appropriate than a bright and unexpected one, sometimes – vice versa. Everything depends on the artistic task and skill of the poet. Stanza is a periodically repeating group of verses united by some formal feature. In addition, a stanza, as a rule, is a relatively complete fragment in semantic and compositional terms. Since there are quite a lot of features that can make up a stanza (number of lines, size, type of rhyme, etc.), a huge number of stanzas have been known since antiquity. It is physically impossible to list and describe them all in this manual – this will sharply and unjustifiably increase the volume of the book. Now it is important for us to fundamentally understand what a stanza is and have an idea of the most popular stanzas of European and Russian poetry. The significance of a stanza in culture is determined by two factors: on the one hand, its prevalence, on the other – the scale of the works where this stanza is used. Let's say, the Onegin stanza is not very common, but its fame is explained by the scale and role of the novel "Eugene Onegin" for Russian culture. As a rule, the minimum unit of stanza is considered to be two lines. In recent years, however, the genre of monostich (one-line stanza) has become increasingly apparent, which, when organized into a cycle, can intersect with the stanza variant. Such are, for example, the famous cycles of monostichs by V. Vishnevsky, where the boundaries of the genre and stanza are very conditional. But if the monostich as a stanza is a problem, then the couplet is recognized by everyone:

*Гляжу, как безумный, на черную шаль,
И хладную душу терзает печаль.
Когда легковверен и молод я был,
Младую гречанку я страстно любил;
Прелестная дева ласкала меня,
Но скоро я дожид до черного дня... (А. С. Пушкин)*

Of the three-line stanzas, the most famous in culture is the terza rima. A huge number of works have been written in it, including the famous "Divine Comedy" by Dante. The terza rima is a special stanza; some experts do not recognize it as a stanza at all, since it is fundamentally not closed and is connected with the following stanzas. The terza rima is a chain of three-line stanzas built according to the scheme ABA BCB CDC DED EFE and so on. That is, inside each terza rima there is an unrhymed line, which requires the next stanza for rhyme. The terza rima is closed by a couplet or monostich rhymed with the second line of the last terza rima: ABA BCB CDC DED MNM NN

The most popular stanza is the quatrain. This type of stanza is familiar to any European reader. In the Russian tradition, quatrains are often divided into four types: with continuous rhyme, with paired rhyme, with cross rhyme, and with ring rhyme. It seems unnecessary to give examples of quatrains, we are familiar with them from

childhood. Five-line verses are less common in European poetry (unlike, say, Japanese), but they are quite common:

*Люблю глаза твои, мой друг,
С игрой их пламенно-чудесной,
Когда их приподымешь вдруг
И, словно молнией небесной,
Окинешь бегло целый круг...
Но есть сильнее очарованья:
Глаза, потупленные ниц
В минуты страстного лобзанья,
И сквозь опущенных ресниц
Угрюмый, тусклый огонь желанья. (Ф. И. Тютчев)*

Of the six-line stanzas, it is worth noting the rather popular sextina. This stanza has been known in Europe for a long time; in the strict sense of the term (in the terminology of M. L. Gasparov - "large sextina"), the sextina is constructed quite complexly: the first stanza "sets" a group of rhymes or words that are found in other stanzas in different positions. Then the poem should have six sextinas. A full description here is hardly appropriate. In everyday life, almost any six-line stanza with double rhyme (ABABAB, ABBABA) has come to be called a sextina. Sometimes the stanza ABABCC with triple rhyme is called a sextina. The seven-line stanza (septima) is not a very popular stanza, but is known to every Russian reader in connection with Lermontov's poem "Borodino", which has entered the "golden fund" of Russian poetic culture:

*– Скажи-ка, дядя, ведь не даром
Москва, спаленная пожаром,
Французу отдана?
Ведь были ж схватки боевые,
Да, говорят, еще какие!
Недаром помнит вся Россия
Про день Бородина! И т.д.*

Another fourteen-line stanza is important for Russian poetry – the Onegin stanza. "Eugene Onegin" is technically written in a complex way, the stanzas are constructed according to one scheme: iambic tetrameter with the rhyme type ABABCCDDEFFEGG. That is, Pushkin "plays" with all types of rhyme, repeating the principle of construction from stanza to stanza.

Test questions:

1. How is rhythm created in syllabic verses?
2. How is rhythm created in tonic verses?

3. Name disyllabic meters and give definitions.
4. How is rhythm created in metrical verses?
5. What is rhyme? Name the types of rhyme.
6. Give your favorite excerpt from the poem. Determine the versification system and meter. Characterize the type of stanza, the rhyme method. rhyme.

Lecture 12

Author and Reader

Plan:

1. Reader and Author
2. On the magnitude of the entropy of the artistic languages of the author and the reader
3. The reader, the text and the "inner world" of a literary work

1. Reader and Author

In perceptive activity, it is legitimate to distinguish two sides. When mastering a literary work, the most important thing is a living and simple, non-analytical, holistic response to it. "True art," wrote I.A. Ilyin, "must be accepted into oneself; we must communicate directly with it. And for this you need to turn to him with the greatest artistic trust - like a child, open your soul to him."

The same idea in relation to theater was expressed by I. V. Ilyinsky. According to him, a cultured spectator is like a child: "The true culture of the spectator is expressed in a spontaneous, free, unconstrained response to what he sees and hears in the theatre. A response according to the will of the soul and heart." At the same time, the reader strives to give himself an account of the impressions received, to think about what he has read, to understand the reasons for the emotions he has experienced.

This is a secondary, but also very important facet of the perception of a work of art. G.A. Tovstonogov wrote that after a performance, a theatergoer, for a certain period of time, "exchanges" the feelings he experienced in the theater for thoughts. This fully applies to the reader. The need for interpretation of works organically grows out of living, simple-minded reader responses to it. The reader who does not think at all and the one who seeks in what he has read only a pretext for reasoning are limited in their own way. And the "pure analyst" is perhaps even more so than the one who is childlike in his naivety. The immediate impulses and reason of the reader are related to the creative will of the author of the work in a very difficult way. Here we have both the dependence of the perceiving subject on the artist-creator, and the independence of the former in relation to the latter.

Discussing the problem of "reader - author", scientists express differently directed, sometimes even polar to one another judgments. They either absolute the reader's initiative, or, on the contrary, speak of the reader's obedience to the author as some kind of indisputable norm of literature perception. The first kind of "tilt" took place in the statements of A.A. Potebnya. Based on the fact that the content of a literary work (when it is finished) "develops no longer in the artist, but in those who understand," the scientist asserted, that "the artist's merit lies not in the

minimum content that he had in mind when creating it, but in a certain flexibility of the image,” capable of “exciting the most varied content.” Here the reader’s creative initiative is elevated to absolute level, his free, boundless “completion” of what is present in the work. This idea of the readers' independence from the creator of the work, his intentions and aspirations, is carried to the extreme in contemporary post-structuralist works, especially in R. Barthes with his concept of the death of the author. But in literary scholarship there is also another influential tendency, which opposes the leveling of the author for the sake of elevating the reader.

In his polemic with Potebnya, A.P. Skaftymov emphasized the reader’s dependence on the author: “No matter how much we talk about the reader’s creativity in perceiving a work of art, we still know that the reader’s creativity is secondary; in its direction and boundaries, it is determined by the object of perception. The reader is still led by the author, and he demands obedience in following his creative paths. And a good reader is one who knows how to find in himself a breadth of understanding and give himself to the author.” According to the thoughts of N.K. Bonetskaya, it is important for the reader to remember first of all about the original, primary, unambiguously clear artistic meanings and meanings coming from the author, from his creative work will.

“The meaning invested in a work by the author is a fundamentally constant value,” she asserts, emphasizing that forgetting this meaning is extremely undesirable. The designated points of view, having undoubted reasons, are at the same time one-sided, since they mark a concentration either on uncertainty and openness, or, on the contrary, on certainty and unambiguous clarity of artistic meaning. Both of these extremes are overcome by hermeneutically oriented literary studies, which understands the reader's relationship to the author as a dialogue, a conversation, a meeting. For the reader, a literary work is simultaneously both a “receptacle” for a certain range of feelings and thoughts belonging to the author and expressed by him, and an “exciter” (stimulant) of his own spiritual initiative and energy. According to J. Murkarzhovsky, the unity of the work is determined by the creative intentions of the artist, but around this “core” are grouped “associative ideas and feelings” that arise in the reader regardless of the will of the author. To this we can add, firstly, that in very many cases the reader’s perception turns out to be predominantly subjective, and even completely arbitrary: incomprehensible, bypassing the creative intentions of the author, his view of the world and artistic concept. And, secondly (and this is the main thing), for the reader, the optimal synthesis is a deep understanding of the author’s personality, his creative will and his own (reader’s) spiritual initiative.

L.N. Tolstoy wrote about this kind of reader orientation as good and universal: “When we read or contemplate a work of art by a new author, the main question that

arises in our souls is always: "Well, what kind of person are you? If this is an old, familiar writer, then the question is no longer about who you are, but "Well, what else new can you tell me? from what side will you now illuminate my life? "In order for dialogues-meetings that enrich the reader to take place, he needs both aesthetic taste and a lively interest in the writer and his works, and the ability to directly feel their artistic merits. At the same time, reading is, as V.F. Acmus wrote: "labor and creativity": "No work can be understood unless the reader himself, at his own risk and peril, follows in his own consciousness the path outlined in the work by the author. The creative result of reading in each individual case depends on the entire spiritual biography of the reader. The most sensitive reader is always inclined to reread an outstanding work of art."

This is the norm (in other words, the best, optimal "option") of reader perception. It is realized each time in its own way and not always in full. In addition, the author's orientations to the tastes and interests of the reading public can be very different. And literary studies study the reader in his various angles, but most importantly in his cultural and historical diversity.

2. On the magnitude of the entropy of the artistic languages of the author and the reader

The problem of the relationship between the synthetic artistic code of the author and the analytical - reader has one more aspect. Both codes represent a hierarchical structure of great complexity.

The matter is further complicated by the fact that one and the same real text can obey different codes at different levels (for the sake of simplicity, we will not consider this fairly pure case at all in the following presentation). For an act of artistic communication to occur at all, it is necessary that the author's code and the reader's code form intersecting sets of structural elements – for example, that the reader understand the natural language in which the text is written. The non-intersecting parts of the code constitute the area that is deformed, crystalline, or otherwise reconstructed during the transition from the writer to the reader.

It is desirable to point out one circumstance: recently attempts have been made to calculate the entropy of a literary text and, consequently, to determine the amount of information. It should be noted that in popular works there is sometimes a confusion between the quantitative concept of the amount of information and the qualitative concept of its value.

However, these are profoundly different things. The question: "Is there a God?" - gives the opportunity to choose one of the two. The offer to choose a dish from the menu of a good restaurant will give the opportunity to exhaust a significantly greater entropy. Does this indicate a greater value of the information obtained in the second way? Apparently, all information entering the human consciousness is organized

into a certain hierarchy, and counting its quantity makes sense only within levels, because only in these under the conditions, the homogeneity of the constituent factors is observed. The question of how these value hierarchies are formed and classified relates to the typology of culture and should be excluded from this presentation.

Thus, when approaching the calculations of the entropy of a literary text, one should avoid mixing: a) the entropy of the author's and reader's code, b) the entropy of different levels of code.

The problem that interests us was first put forward by Academician A. N. Kolmogorov, whose merits in the matter of building modern poetics in general are exceptionally great. A number of ideas expressed by A. N. Kolmogorov formed the basis of the works of his students and, in general, determined the modern direction of linguistic-statistical studies in Soviet poetics of our days. The school of A. N. Kolmogorov first of all posed and solved the problem of a strictly formal definition of a number of initial concepts of poetry. Then, using extensive statistical material, the probabilities of the appearance of certain rhythmic figures in non-poetic (non-artistic) text were studied, as well as the probabilities of various variations within the main types of Russian metrics. Since these metric calculations invariably gave dual characteristics: phenomena of the basic background and deviations from it (the background of the general language norm and poetic speech as an individual case; average statistical norms of Russian iambic and the probability of occurrence of individual varieties, etc.), it became possible to assess the information capabilities of a particular variety. poetic speech. This, in contrast to the poetry criticism of the 1920s, raised the question of the content of metrical forms and at the same time steps were taken to measure this content using the methods of information theory.

This, naturally, led to the task of studying the entropy of poetic language. A. N. Kolmogorov came to the conclusion that the entropy of language (H) consists of two quantities: a certain semantic capacity (h_1) – the ability of language in a text of a certain length to convey some semantic information, and the flexibility of language (h_2) – the ability to convey the same content in some equivalent ways. In this case, it is h_2 that is the source of poetic information. Languages with $h_2 = 0$, for example, artificial languages of science, which fundamentally exclude the possibility of synonymy, cannot be material for poetry.

Poetic speech imposes a number of restrictions on the text in the form of a given rhythm, rhyme, lexical and stylistic norms. Having measured what part of the ability to carry information is spent on these restrictions (it is designated by the letter?), A. I. Kolmogorov formulated a law according to which poetic creativity is possible only as long as the amount of information spent on restrictions does not exceed h_2 – the flexibility of the text. In the language of h_2 , poetic creativity is impossible. The

application of theoretical information methods to poetic text by A. N. Kolmogorov opened up the possibility of precise measurements of artistic information. At the same time, it is necessary to note the extreme caution of the researcher, who has repeatedly warned against excessive enthusiasm while still quite modest the results of mathematical-statistical, theoretical-informational, and ultimately - cybernetic study of poetry.

"The majority of examples of artistic creation processes modeled on machines given in cybernetic works are striking in their primitiveness (compilation of melodies from excerpts of four to five notes taken from several dozen well-known melodies entered into the machine, etc.). In non-cybernetic literature, the formal analysis of artistic creativity has long since reached a high level. The introduction of ideas from information theory and cybernetics into these studies can be of great benefit. However, real progress in this direction requires a significant increase in the level of humanitarian interests and knowledge among workers in the field of cybernetics."

A. N. Kolmogorov's identification of the three main components of the entropy of a verbal literary text: the variety of contents possible within a given length of the text (the exhaustion of it creates general linguistic information), the variety of different expressions of the same content (the exhaustion of it creates the actual information) and formal restrictions imposed on the flexibility of language and reducing the entropy of the second type, is of the most fundamental importance.

However, the current state of structural poetics allows us to assume that the relations between these three components are much more dialectically complex. Firstly, it should be noted that the idea of poetic creativity as a choice of one of the possible options for presenting a given content, taking into account certain restrictive formal rules (and it is precisely this idea that most often forms the basis of cybernetic models of the creative process) suffers from a certain simplification. Let us assume that the poet creates in precisely this way. As is well known, this is far from always the case. But even in this case, if for the creator of the text the entropy of the flexibility of language is exhausted (h_2), then for the perceiver the situation may be completely different. The expression becomes content for him – he perceives the poetic text not as one of the possible ones, but as unique and unrepeatable. The poet knows that he could have written it differently – for the reader, in the text perceived as artistically perfect, there is nothing accidental.

The reader tends to think that otherwise it could not have been written. Entropy h_2 is perceived as h_1 , as an expansion of the circle of what can be said within a given length of text. The reader who feels the need for poetry sees it not as a means of saying in verse what can be said in prose, but as a way of presenting a special truth, not constructed outside the poetic text. The entropy of language flexibility turns into

the entropy of diversity of specific poetic content. And the formula $H = h_1 + h_1$ takes the form: $H = h_1 + h_1$ (diversity of general linguistic content plus specific poetic content). Let's try to explain what this means. Understanding that A. N. Kolmogorov's model does not aim to reproduce the process of individual creativity, which, of course, proceeds intuitively and in many difficult-to-define ways, but only provides a general outline of those language reserves at the expense of which poetic information is created, we will try to interpret it in light of the indisputable fact that the structure text from the point of view of the addressee differs in type from the approach to this issue of the addressee of the artistic message.

3. The reader, the text and the "inner world" of a literary work

The distinction between the two aspects of a literary work - the text and the world of the hero - is of fundamental importance for poetics. Looking now at this distinction in connection with the problem of the reader, we can easily see that the attitude of the perceiving subject to the work is fundamentally different in these two cases.

The text is a subject of observation, interested, but calm, objective perception. It is important to understand its composition: the number of parts and the author's ways of highlighting them, types or categories of words, features of metrics and rhythm, etc. Observations of repetitions—sound, lexical, syntactic—both in poetry and prose can yield a lot.

In all of the above cases, it is possible to establish quite accurately (often with the help of calculations) certain facts, and observations and conclusions are unconditional repeatable and allow verification. But while the reader is doing this, he cannot direct his main attention to the characters, see in them living people located in certain conditions of place and time, committed actions, etc. Having the text as your main subject means being at an extremely external point of view in relation to the world of heroes.

On the contrary, to perceive a work as another reality (in relation to our reality) - one where we, the readers, are not there, but the characters live and act - requires, to the limit, a combination of the reader's point of view with the point of view of one of the characters, i.e. so that the reader, just like the characters, considers everything that surrounds the hero to be the real world, forgetting about the existence of the author and the text. However, as is well known, a cultured reader must be able to combine both points of view - internal and external; the ability to become involved in the world of the characters, to empathize with them, to think about the ethical significance of their actions - with the ability, perceiving a work, to see "how it is done" (how the text is structured), and to reflect on the "techniques" of the author. Consequently, between the two possible positions for the reader in relation to the text and to the world of the heroes there must be some connecting or intermediate

link. We can consider such a link to be the system of values represented by the structure of the depicted world and the relationship between the characters. For example, in Fet's poem "Forgive me! in the darkness of a memory..." the contrast between two spheres of life - the one where the hero was in the past, and the one where he is now - has a value-based nature and is associated with assessment: The "house" with its warmth, light and clarity closes the hero in a "magic circle", and the "world" with its open space is at the same time cold, homeless, confused and deprived light.

Let us note that in speaking about this, we have just combined the "human" aspect of the opposition (what it means for the hero) and the aspect of the "structure" of the depicted world (what it, this structure, tells the author and the reader). In this case, we also saw the world of the hero, but they perceived it not as the sphere of habitation of the hero - a real person, but as an aesthetic object. Now we can recall that it is precisely the work as an aesthetic object that represents a single event of communication between the author, the hero and the reader. The artistic whole or aesthetic unity of the work is the result, as M. M. Bakhtin formulated it, of the "total reaction of the author to the whole of the hero."

The reader also reacts to the hero (and the hero to his world) and at the same time to this author's reaction. This is, in general, the content of the aforementioned "communication event". From all that has already been said, it is obvious that this single aesthetic event is, by its very nature, deeply contradictory and dual. In the theory of a literary work, which underlies our consideration of its structure in this part of the textbook, two aspects of "event completeness" are distinguished artistic work. The organizing centers of each of them are events.

The subject of the image, as well as comprehension and (co)experience, is the event that is described in the work. But the telling itself is also an event. The first event is related to the structure of the world depicted in the work, the world of the heroes (space and time, plot development, etc.). The second event is created in contact between the narrator and the narrating subject with the addressee - the reader.

Hence the connection between the concept of "reader," on the one hand, and the "world of heroes." In this case, the specific concepts that we need to examine and analyze are: artistic time and space; event, situation and collision, as well as motive as a plot unit and plot as a whole; a complex of motives and types of plot schemes as models underlying the construction of the plot. On the other hand, the concept of "reader" is associated with a group of concepts that characterize the subjects of the image and storytelling. In this direction, we will consider the following concepts: subjects of storytelling - narrator, storyteller, author's image; point of view, composition, compositional forms of speech, narration. Based on this distinction, in the first case we will talk about the concepts of plotology, and in the

second - about the concepts of narratology. But before moving on to their consideration in the order presented, we will pay special attention to the central (and connecting) concept of "reader". In defining this concept, it is necessary to take into account that the term has two polar meanings: a historically real specific reader or readers (public), for whom the work is an objectively existing subject of observation and understanding, and the image of the reader, i.e. a certain character created by the author and existing within the work. Some definitions fix only the first pole; others have both. However, more important for poetics is the third meaning that connects these poles. The reader is also the subject of co-creative activity, "programmed" by the author. This aspect is captured by the special term of modern narratology: "implicit reader" (in contrast to the "explicit" reader, i.e., the image of the reader within the work).

Within the framework of this third ("middle") path, different interpretations are possible. The creative activity of the reader was taken into account in their concepts of a literary work by Yu. M. Lotman and B. O. Korman: the concept of an ideal reader is typical for them. But the reader is not a "pickup" when playing a record.

"Active perception," which is usually formally meant here, is not equal to adequate reproduction of the finished product. And not only that: it is not even equal to co-creation, when the latter is understood as "finishing" an aesthetic object intentionally "uncreated" by the author (with the completion of the text): such co-creation is just the work of the reader's imagination, allowing one to fill in the gaps specially created by the author (with the help of silences or uncertainty) gaps in the image subject.

An example can be the depiction of the characters' appearance, sometimes quite detailed, sometimes contoured, and sometimes completely omitted by the author. In Pushkin's novel there is an emphatically stereotyped (i.e. by no means detailed) portrait of Olga. But her appearance is still depicted, in contrast to Tatyana's appearance, about which it is only known that she was not like her sister's, and at the same time did not prevent her from withstanding comparison with the "brilliant Nina Voronskaya." The illustrators draw exclusively a portrait of Tatyana, for the creation of which there is almost no data, and not a portrait of Olga, which, it would seem, could well have been supplemented. A more complex, but also more adequate explanation of reading activity is contained in the work of R. Ingarden, "The Schematicity of the Structure of a Literary Work": the function of the contemplator is not reproduction, even with the completion of an aesthetic object, but construction; but construction according to a given, and not an arbitrary scheme, and logic.

A similar understanding of the problem is found in M. M. Bakhtin, who, in contrast to the concept of the "ideal" reader, put forward the idea of a fundamentally

and essentially “complementary” perception of a work of art (this idea was first put forward by Nietzsche in his treatise “The Birth of Tragedy from the Spirit of Music”). From the point of view of the Russian philosopher, the recreation of an aesthetic object (the world of the hero as a bearer of a system of values) is an “answer,” not a repetition. Of course, not every answer is an aesthetic “completion,” i.e. the establishment of a boundary between the world of the hero as an artistic activity and the non-aesthetic reality in which the reader finds himself. To recognize and “understand oneself in the hero (with the awareness of alienation) is still a psychological, and not an aesthetic attitude. The latter represents the reader’s response — together with the author — to the meaning of the hero’s life, i.e. from another plane of existence, where there is neither a hero nor a hero, nor its purpose.

Test questions:

1. Write a thesis on the topic "Reader and Author".
2. What is the connection between the reader and the author of a work of art?

Lecture 13

Style

Plan:

1. The concept of artistic style
2. The main characteristic features of artistic style

1. The concept of artistic style

The famous French scholar J.-L. Leclerc de Buffon coined the phrase: "Style is a man." In the most general sense, style can be defined as a way of manifesting some content.

Style is, according to many theorists (V. V. Vinogradov, G. N. Pospelov, A. V. Chicherin, A. N. Sokolov, etc.), "the meaningfulness of form." In other words, when we speak of style, we mean not only formal features, but also what is hidden behind these features, the content plan.

Style begins to manifest itself in minimal sections of the text.

A fragment of text already carries stylistic information. The more texts we have before us, the clearer and more extensive this information becomes. A fragment of Bulgakov's novel "The Master and Margarita" already contains information about the author's style, but much more vaguely than the text of the novel as a whole. Bulgakov's entire work concretizes this information even more.

On the other hand, Bulgakov's texts can tell a great deal about the stylistic tendencies of Russian prose of the 1920s and 1930s, but the entire body of texts by different authors concretizes this information even more.

A conversation about stylistic unities constantly requires both theoretical preparation and knowledge of literary history. Stylistic echoes can be discovered in the most unexpected ways. For example, let us ask ourselves: what do the following two texts have in common in terms of style:

В. Брюсов	А. Крученых
Фиолетовые руки	Дыр-бул-щыл
На эмалевой стене	Убещур
Полусонно чертят	Скум
звуки	вы-со-бу
В звонко-звучной	р-л-эз
тишине.	

At first glance, the question itself seems strange: the texts are so different that there can be no talk of any stylistic similarity. But let's put the question differently: could these texts have appeared, say, in the era of Homer or in the 18th century? The answer, of course, will be negative. Even if we know nothing about these texts, we

will feel that this is the turn of the 19th - early 20th century. This means that these texts have given us some information about the style of one era.

So, style is a manner of writing, a way of manifesting content, a meaningful form. Style has a holographic quality, that is, each fragment of the text carries information about more abstract stylistic levels. At the same time, style is a systemic concept, all stylistic elements are connected with each other. Violation of the principle of systemicity will immediately be felt as a stylistic flaw. The higher the stylistic density, the more dangerous the stylistic inaccuracy is for the work. Let's say that one unfortunate or inappropriate word in a story does not threaten the destruction of the entire work, although it will cause rejection by the reader, but a poem can "perish" because of one inaccuracy. Imagine, for example, that in Pushkin's "I loved you" we encountered a rude swear word - all the hypnosis of the text would disappear. And the point is not that a swear word in love lyrics is impossible, it can even be very appropriate (for example, in some poems by Mayakovsky or Yesenin), but it is possible in a different stylistic system, built differently from Pushkin's masterpiece.

Speaking about style, we mean several levels:

Firstly, it is possible to conduct a stylistic analysis of a fragment of text.

Secondly, any work has stylistic unity, no matter how complex this unity is.

Thirdly, it is correct to talk about the author's style - a unity determined by the peculiarities of the writer's worldview and aesthetic preferences. Fourthly, it is customary to speak of the style of a movement that reflects the general aesthetic attitudes of many artists. For example, one can speak of the style of romanticism, the style of symbolism, and so on. In this sense, style intersects with the concept of artistic method, which is rarely used today. In Soviet times, method was recognized as the most important category of the literary process, and some theorists (L. I. Timofeev and others) even considered style to be the implementation of method. However, such a straightforward scheme did not suit most theorists even in Soviet times. Today, method is understood as formulated attitudes of style (for example, in treatises prescribing rules of creativity for artists), but in reality, modern science rarely uses this term, limiting itself to the concept of "style". Fifthly, there is a national style that reflects the peculiarities of a particular national mentality. National style manifests itself at all levels of the stylistic system: in words, in genres, in the positions of authors, etc.

Finally, there is the style of the era - obviously the most abstract level of stylistic unity. Naturally, the level scheme proposed here is very conditional; in reality, there are many intermediate links. For example, the same author in different genres can differ significantly "from himself". The author's individual style (as it is

now fashionable to say, idiosyncrasy, or idiolect) of Shakespeare differs noticeably in sonnets and tragedies.

In addition, there are several more concepts and terms associated with the category of style. It seems worth giving some terminological commentary.

And the last remark regarding the category of style. In Russian literary criticism, a tradition has developed to differentiate between the concepts of "style factors" and "style bearers". We will encounter such an approach with different terminological nuances in V. V. Vinogradov, and A. V. Chicherin, and especially in A. N. Sokolov, with whom, in fact, this terminology is primarily associated. "Factors" of style are those social, psychological, biographical, artistic prerequisites that aesthetically form three (in A. N. Sokolov, later in G. N. Pospelov the list is expanded) defining stylistic principles: ideological and figurative series, method, genre, which created this style. In slightly different terminology and with different emphases, B. V. Tomashevsky called this a system of motivations. "Bearers of style" are those elements of the form of the work in which these principles are reflected. This scheme looks somewhat archaic to modern eyes, but the principle of the approach itself is methodologically correct. It directs the student to a specific analysis, to the search for the "resultant" of style (A. N. Sokolov). Regardless of the "list" of factors, the methodology of working with style according to the scheme "what is reflected and where it is reflected" allows us to avoid, on the one hand, descriptiveness, on the other - abstract theorizing. And both of these dangers are characteristic of the works of young philologists devoted to the category of style.

2. Main characteristics of artistic style

Based on the features of stylistic expression, they judge a literary hero (the attributes of his appearance and form of behavior are taken into account), about the building's belonging to a particular era in development architecture (Empire style, Gothic style, Art Nouveau style, etc.), about the specifics of depicting reality in specific literature historical form (in Old Russian literature - the style of monumental medieval historicism, the epic style of the 11th-13th centuries, the expressive-emotional style of the 14th-15th centuries, the baroque style of the second half of the 17th century, etc.). Today, no one will be surprised by the expressions "playing style", "lifestyle", "management style", "work style", "building style", "furniture style", etc., and in each case, along with the general cultural meaning, a specific evaluative meaning is put into these stable formulas ("I like his performing style" - about a certain person; "I am not satisfied with the established style relationships" - about a well-known situation that has emerged against the background of many; "I prefer this style of clothing" - unlike others, etc.).

The concept of originality as applied to style is tautological in a certain sense: style "deserves its name only when it bears the features of the individual personality

of the creator.” But, having come from the universal content and enriched it with an “undeniable “new word” (F. M. Dostoevsky), the “creator” dissolves in that from which “great styles” (D. S. Likhachev) and “styles of the era” are ultimately formed, giving them, although to the highest degree, a typological and broad, but nonetheless clearly perceptible originality. “And precisely because we are talking about the essence of the human world, this essence... is not extra-individual, but in the personality of the creative subject a connection must be discovered with... the depth of both interpersonal and intrapersonal universal human content.” The multifaceted and expanded interpretation of style in the consciousness of modern man testifies, firstly, to the universality of the concept, which is not limited only to the boundaries of literary studies and linguistics, functioning and in the spheres of culture, everyday life, aesthetics, and art.

Secondly, the multifunctionality of a style presupposes the presence of its obvious indicators, visual distinctive features, brought out, pronounced, like a ringing coin. Although style cannot be identified with form, it does not exist outside of formal features, being a property of form and expressing its originality. And “artistic style is not only aesthetic, but it is also the material and purely physical embodiment of this aesthetic.”

Let us turn to the first chapter of A. S. Pushkin’s novel “Eugene Onegin”. Until the image of the hero in terms of style merged with the general image of the “crowd”, the author was inclined to use pictorial means, the purpose of which was most fully expressed by his own formula in a letter to A. S. Pushkin: “satire and cynicism” (second half of January - beginning of February 1824). However, the impulses of irony as a stylistic means within the same chapter significantly weaken and change from the moment when the author discovers in the hero self-related beginning:

I liked his features, his involuntary devotion to dreams, his unimitable strangeness and his sharp, chilled mind..., defining them already through the means of romantic poetics. Otherwise, the same properties are presented through the prism of Tatyana’s perception in Chapter VII of the novel, where a parodic overtone is discernible in them:

...Interpretation of alien whims, Full vocabulary of fashionable words...

These and many other “literary masks” of the hero are necessary for the author for artistic purposes: “Pushkin... preferred the author’s narration, which in numerous stylistic breaks constantly changes points of view.” And Pushkin’s seemingly casual remark: “Or does he show off another mask...?” reveals the style-forming principle that creates the content of the image. “In a finished work, style is a convex expression and image of how, recognizing its object and comprehending the truth, the artistic thought of the writer moves in its unique originality,” writes Ya. E. Elsbeg. To sum up the above, we note the following characteristic features of style:

1) its definition as a dialectical integrity of a formal-content nature, which presupposes a systematic combination of ideological-thematic factors and artistic-aesthetic imagery, a regular way of “transforming content into form” (V. Dneproff);

2) definition of style as a unique (within the limits of a known “community”) relationship of elements, transforming the original content concept into a known form;

3) the presence of clarity, directly perceived “prominence” in the expression of the “idea of style”, recognizable and distinguished by the way of organizing external features, materializing the “internal form” of the work.

Style in literature is a functionally applied set of means of expression, resulting from the knowledge of the general laws of action, realized by the relationship of all elements of the poetics of a work with the goal of creating a unique artistic impression.

Test questions:

1. What is meant by the word style in literature?
2. Each fragment of the text contains information about more abstract stylistic levels. What levels are we talking about?
3. What are the main characteristic features of style?

Lecture 14

Artistic method, literary trend and literary movement.

Plan:

1. The main stylistic trends in modern and contemporary literature
2. Classicism. Sentimentalism. Romanticism.
3. Realism.
4. Modernist trends of the late 19th – 20th centuries. Impressionism
5. Symbolism. Acmeism. Futurism.
6. Existentialism. Surrealism. Postmodernism

1. The main stylistic trends in modern and contemporary literature

Baroque. The Baroque style became widespread in European (to a lesser extent – Russian) culture in the 16th – 17th centuries. It is based on two main processes: on the one hand, the crisis of Renaissance ideals, the crisis of the idea of titanism (when man was thought of as a huge entity, a demigod), on the other hand, a sharp opposition of man as a creator to the impersonal natural world. Baroque is a very complex and contradictory trend. Even the term itself has no clear interpretation. The Italian root implies excess, depravity, error. It is not very clear whether this was a negative characteristic of the Baroque "from the outside" of this style (first of all, this refers to the assessments of the Baroque by writers of the Classical era) or whether it was a self-ironic reflection of the Baroque authors themselves.

The Baroque style is characterized by a combination of the incompatible: on the one hand, an interest in exquisite forms, paradoxes, sophisticated metaphors and allegories, oxymorons, wordplay, and on the other, deep tragedy and a sense of doom.

For example, in Gryphius's Baroque tragedy, Eternity itself could appear on stage and comment on the suffering of the heroes with bitter irony.

On the other hand, the Baroque era is associated with the flourishing of the still life genre, where luxury, beauty of forms, and richness of colors are aestheticized. However, the Baroque still life is also contradictory: bouquets brilliant in color and technique, vases with fruit, and next to them is the classic Baroque still life "Vanity of Vanities" with the obligatory hourglass (an allegory of the passing time of life) and a skull - an allegory of inevitable death.

Baroque poetry is characterized by the sophistication of forms, the fusion of visual and graphic series, when poetry was not only written, but also "drawn". It is enough to recall the poem "Hourglass" by I. Helvig, which we discussed in the chapter "Poetry". But there were much more complex forms.

In the Baroque era, refined genres become widespread: rondo, madrigals, sonnets, strict odes in form, etc.

The works of the most prominent representatives of the Baroque (Spanish playwright P. Calderon, German poet and playwright A. Gryphius, German mystical poet A. Silesius, etc.) have entered the golden fund of world literature. The paradoxical lines of Silesius are often perceived as famous aphorisms: "I am great, like God. God is insignificant, like me." Many discoveries of Baroque poets, thoroughly forgotten in the 18th-19th centuries, were perceived in the verbal experiments of 20th-century writers.

2. Classicism. Sentimentalism. Romanticism.

Classicism is a trend in literature and art that historically replaced the Baroque. The era of classicism lasted more than one hundred and fifty years - from the middle of the 17th to the beginning of the 19th century.

The basis of classicism is the idea of rationality, orderliness of the world. Man is understood as a primarily rational being, and human society - as a rationally designed mechanism. In the same way, a work of art should be built on the basis of strict canons, structurally repeating the rationality and orderliness of the universe.

Classicism recognized Antiquity as the highest manifestation of spirituality and culture, therefore, ancient art was considered a role model and an indisputable authority.

Classicism is characterized by a pyramidal consciousness, that is, in each phenomenon, the artists of classicism sought to see a rational center, which was recognized as the top of the pyramid and personified the entire building. For example, in understanding the state, classicists proceeded from the idea of a rational monarchy - useful and necessary for all citizens.

In the era of classicism, man is interpreted primarily as a function, as a link in the rational pyramid of the universe. The inner world of man in classicism is less actualized, external actions are more important. For example, an ideal monarch is one who strengthens the state, cares for its welfare and enlightenment. Everything else fades into the background. This is why Russian classicists idealized the figure of Peter I, not attaching any importance to the fact that he was a very complex and not at all attractive person. In the literature of classicism, a person was thought of as a bearer of some most important idea that defined his essence. This is why classicist comedies often used "speaking surnames" that immediately defined the logic of the character. Let us recall, for example, Mrs. Prostakova, Skotinina or Pravdin in Fonvizin's comedy. These traditions are also clearly felt in Griboyedov's "Woe from Wit" (Molchalin, Skalozub, Tugoukhovsky, etc.).

From the Baroque era, classicism inherited an interest in emblematicity, when a thing became a sign of an idea, and an idea was embodied in a thing. For example, a portrait of a writer assumed the image of "things" confirming his literary merits: the books he wrote, and sometimes the heroes he created. Thus, the monument to I.

A. Krylov, created by P. Klodt, depicts the famous fabulist surrounded by the heroes of his fables. The entire pedestal is decorated with scenes from Krylov's works, thereby clearly confirming what the author's fame is based on. Although the monument was created after the era of classicism, it clearly shows the classical traditions.

The rationality, clarity and emblematic nature of the culture of classicism gave rise to a unique solution to conflicts. In the eternal conflict of reason and feeling, feeling and duty, so beloved by the authors of classicism, feeling ultimately turned out to be defeated. Classicism establishes (primarily due to the authority of its main theorist N. Boileau) a strict hierarchy of genres, which are divided into high (ode, tragedy, epic) and low (comedy, satire, fable). Each genre has certain characteristics and is written only in its own style. Mixing styles and genres is strictly prohibited.

Everyone knows from school the famous rule of three unities, formulated for classical drama: unity of place (all the action in one place), time (action from sunrise to nightfall), action (the play has one central conflict, in which all the characters are drawn).

In terms of genre, classicism preferred tragedy and ode. True, after the brilliant comedies of Moliere, comedy genres also became very popular.

Classicism gave the world a whole galaxy of talented poets and playwrights. Corneille, Racine, Moliere, La Fontaine, Voltaire, Swift – these are just a few names from this brilliant galaxy.

In Russia, classicism developed somewhat later, already in the 18th century. Russian literature also owes a lot to classicism. It is enough to recall the names of D. I. Fonvizin, A. P. Sumarokov, M. V. Lomonosov, G. R. Derzhavin.

Sentimentalism arose in European culture in the middle of the 18th century, its first signs began to appear among English and a little later among French writers in the late 1720s, by the 1740s the trend had already taken shape. Although the term "sentimentalism" itself appeared much later and was associated with the popularity of Laurenz Stern's novel "Sentimental Journey" (1768), whose hero travels through France and Italy, gets into many sometimes funny, sometimes touching situations and understands that there are "noble joys and noble worries beyond one's own personality."

Sentimentalism existed for quite a long time in parallel with classicism, although in essence it was built on completely different foundations. For sentimentalist writers, the world of feelings and experiences is recognized as the main value. At first, this world is perceived rather narrowly, writers sympathize with the love suffering of heroines (such are, for example, the novels of S. Richardson, if we remember, the favorite author of Tatyana Larina in Pushkin).

An important merit of sentimentalism was the interest in the inner life of an ordinary person. Classicism was little interested in the "average" person, but sentimentalism, on the contrary, emphasized the depth of feelings of a very ordinary, from a social point of view, heroine.

In Russia, sentimentalism appeared later and did not bring any serious world discoveries. Basically, Western European plots were "Russified". At the same time, it had a great influence on the further development of Russian literature itself. The most famous work of Russian sentimentalism was "Poor Liza" by N. M. Karamzin (1792), which had a huge success and caused countless imitations.

"Poor Liza", in fact, reproduces on Russian soil the plot and aesthetic discoveries of English sentimentalism of the time of S. Richardson, but for Russian literature the idea that "peasant women can feel" became a discovery that largely determined its further development.

Romanticism as a dominant literary movement in European and Russian literature did not exist for very long - about thirty years, but its influence on world culture is colossal.

Historically, romanticism is associated with the unfulfilled hopes of the Great French Revolution (1789-1793), but this connection is not linear, romanticism was prepared by the entire course of aesthetic development of Europe, gradually forming a new concept of man. The first associations of romantics appeared in Germany at the end of the 18th century, a few years later romanticism developed in England and France, then in the USA and Russia. Being a "world style", romanticism is a very complex and contradictory phenomenon, uniting many schools, multidirectional artistic searches. Therefore, it is very difficult to reduce the aesthetics of romanticism to some single and clear foundations. At the same time, the aesthetics of romanticism undoubtedly represents a unity, if we compare it with classicism or the critical realism that appeared later. This unity is due to several main factors.

Firstly, Romanticism recognized the value of the human personality as such, its self-sufficiency. The world of feelings and thoughts of an individual was recognized as the highest value. This immediately changed the coordinate system; in the opposition "personality – society" the emphasis shifted towards the individual. Hence the cult of freedom, characteristic of Romantics.

Secondly, Romanticism further emphasized the opposition of civilization and nature, giving preference to the elements. It is no coincidence that it was in the Romantic era that tourism arose, the cult of picnics in nature developed, etc. At the level of literary themes, there is an interest in exotic landscapes, scenes from rural life, and "savage" cultures. Civilization often seems to be a "prison" for a free personality. This plot can be traced, for example, in "Mtsyri" by M. Yu. Lermontov.

Thirdly, the most important feature of the aesthetics of Romanticism was the dual world: the recognition that the social world we are accustomed to is not the only and genuine one, the genuine human world must be sought somewhere else. This is where the idea of the beautiful "there" comes from – a fundamental one for the aesthetics of Romanticism. This "there" can manifest itself in many different ways: in Divine grace, as in W. Blake; in the idealization of the past (hence the interest in legends, the emergence of numerous literary fairy tales, the cult of folklore); in the interest in unusual personalities, high passions (hence the cult of the noble robber, the interest in the plots of "fatal love", etc.). Fourthly, a significant role in the aesthetics of Romanticism was played by demonism, based on doubt in the sinlessness of God, on the aestheticization of rebellion. Demonism was not an obligatory basis for the Romantic worldview, but it constituted a characteristic background of Romanticism. The philosophical and aesthetic justification of demonism was the mystical tragedy (the author called it a "mystery") by J. Byron "Cain" (1821), where the biblical story of Cain is rethought, and Divine truths are disputed. Interest in the "demonic beginning" in man is characteristic of a wide variety of artists of the Romantic era: J. Byron, P. B. Shelley, E. Poe, M. Yu. Lermontov, etc. Romanticism brought with it a new genre palette. Classical tragedies and odes were replaced by elegies, romantic dramas, poems. A real breakthrough occurred in prose genres: many short stories appeared, the novel looked completely new. The plot scheme became more complex: paradoxical plot moves, fatal secrets, unexpected endings were popular. Victor Hugo became an outstanding master of the romantic novel. His novel *Notre Dame de Paris* (1831) is a world-famous masterpiece of romantic prose. Hugo's later novels (*The Man Who Laughs*, *Les Misérables*, etc.) are characterized by a synthesis of romantic and realistic tendencies, although the writer remained faithful to romantic principles throughout his life.

Having opened the world of a specific personality, romanticism, however, did not seek to detail individual psychology. Interest in "super-passions" led to the typification of experiences. If love - then for centuries, if hatred - then until the end. Most often, the romantic hero was the bearer of one passion, one idea. This brought the romantic hero closer to the hero of classicism, although all the accents were placed differently. Genuine psychologism, "dialectics of the soul" became discoveries of another aesthetic system - realism.

3. Realism.

Realism is a very complex and voluminous concept. As a dominant historical and literary trend, it was formed in the 1830s, but as a way of mastering reality, realism is initially inherent in artistic creativity. In its most complete form, this was reflected in the theory of the famous philologist D. I. Chizhevsky (a Ukrainian by

origin, he lived most of his life in Germany and the USA), who presented the development of world literature as a "pendulum movement" between the realistic and mystical poles. In the theory of aesthetics, this was called "Chizhevsky's pendulum". Each way of reflecting reality is characterized by Chizhevsky on several grounds:

реалистическое	романтическое (мистическое)
Изображение типического героя в типических обстоятельствах	Изображение исключительного героя в исключительных обстоятельствах
Воссоздание действительности, ее правдоподобное изображение	Активное пересоздание действительности под знаком авторского идеала
Изображение человека в многообразных социально-бытовых и психологических связях с окружающим миром	Самоценность личности, подчеркнутая независимость ее от общества, условий и среды обитания
Стремление автора к объективности повествования	Открытая субъективность автора, выражение его отношения к миру, лиризм
Создание характера героя как многогранного, неоднозначного, внутренне противоречивого	Обрисовка героя одной-двумя яркими, характерными, выпуклыми чертами, фрагментарно
Поиски способов разрешения конфликта героя с миром в реальной, конкретно-исторической действительности	Поиски способов разрешения конфликта героя с миром в иных, запредельных, космических сферах
Конкретно-исторический хронотоп (определенное пространство, определенное время)	Условный, предельно обобщенный хронотоп (неопределенное пространство, неопределенное время)
Мотивировка поведения героя особенностями реальной действительности	Изображение поведения героя как не мотивированного реальной действительности (самодетерминация личности)
Разрешение конфликта и благополучный исход мыслятся достижимыми	Неразрешимость конфликта, невозможность или условный характер благополучного исхода

Chizhevsky's scheme, created many decades ago, is still quite popular today, and at the same time it noticeably straightens the literary process. Thus, classicism and realism turn out to be typologically similar, and romanticism actually reproduces the culture of the Baroque. In fact, these are completely different models, and the realism of the 19th century bears little resemblance to the realism of the Renaissance, and even more so to classicism. At the same time, it is useful to remember Chizhevsky's scheme, since some accents are placed accurately. Realism, like no other previously existing trend, is interested in the inner world of an individual, strives to see his paradoxes, movement and development. In this regard, the role of internal monologues increases in the prose of realism, the hero constantly argues with himself, doubts himself, evaluates himself. Psychologism in the works of realist masters (F. M. Dostoevsky, L. N. Tolstoy, etc.) reaches the highest expressiveness. Realism changes over time, reflecting new realities and historical trends. Thus, in the Soviet era, socialist realism emerged, declared the "official" method of Soviet literature. This was a highly ideological form of realism, the goal of which was to show the inevitable collapse of the bourgeois system. In reality, however, almost all Soviet art was called "socialist realism", and the criteria turned out to be completely blurred. Today, this term has only a historical meaning; it is not relevant to modern literature. If in the middle of the 19th century, realism reigned almost completely, then by the end of the 19th century, the situation had changed. In the last century, realism has experienced tough competition from other aesthetic systems, which, naturally, in one way or another changes the nature of realism itself. For example, M. A. Bulgakov's novel "The Master and Margarita" is a realistic work, but at the same time, it has a symbolic meaning, noticeably changing the principles of "classical realism".

4. Modernist trends of the late 19th - 20th centuries. Impressionism

The twentieth century, like no other, was marked by the competition of many trends in art. These trends are completely different, they compete with each other, replace each other, take into account each other's achievements. The only thing that unites them is the opposition to classical realistic art, attempts to find their own ways of reflecting reality. These trends are united by the conventional term "modernism". The term "modernism" itself (from "modern" - modern) arose in the romantic aesthetics of A. Schlegel, but then it did not catch on. But it came into use a hundred years later, at the end of the 19th century, and began to denote at first strange, unusual aesthetic systems. Today, "modernism" is a term with an extremely broad meaning, actually standing in two oppositions: on the one hand, it is "everything that is not realism", on the other (in recent years) - it is what is not "postmodernism". Thus, the concept of modernism reveals itself negatively - by the method "from the contrary". Naturally, with this approach there is no talk of any structural clarity.

There are a great many modernist movements, we will focus only on the most significant ones:

Impressionism (from the French "impression" - impression) is a movement in art of the last third of the 19th - early 20th centuries, which originated in France and then spread throughout the world. Representatives of impressionism sought to capture the real world in its mobility and changeability, to convey their fleeting impressions. The impressionists themselves called themselves "new realists", the term appeared later, after 1874, when the now famous work of C. Monet "Sunrise. Impression" was shown at an exhibition. At first, the term "impressionism" had a negative connotation, expressed bewilderment and even disdain of critics, but the artists themselves "in defiance of critics" accepted it, and over time the negative connotations disappeared.

In painting, impressionism had a huge influence on all subsequent development of art.

In literature, the role of impressionism was more modest, as an independent movement it did not develop. However, the aesthetics of impressionism influenced the work of many authors, including those in Russia. Many poems by K. Balmont, I. Annensky, and others are marked by trust in "fleeting things". In addition, impressionism was reflected in the coloring of many writers; for example, its features are noticeable in the palette of B. Zaitsev.

However, impressionism did not manifest itself in literature as a holistic trend, becoming a characteristic background for symbolism and neorealism.

5. Symbolism. Acmeism. Futurism

Symbolism is one of the most powerful trends in modernism, rather diffuse in its attitudes and searches. Symbolism began to take shape in France in the 1870s and quickly spread throughout Europe.

By the 1890s, symbolism had become a pan-European trend, with the exception of Italy, where it did not take root for reasons that are not entirely clear.

In Russia, symbolism began to manifest itself in the late 80s, and as a conscious movement it developed by the mid-90s. According to the time of formation and the peculiarities of the worldview, two main stages are usually distinguished in Russian symbolism. The poets who debuted in the 1890s are called "senior symbolists" (V. Bryusov, K. Balmont, D. Merezhkovsky, Z. Gippius, F. Sologub, etc.).

In the 1900s, a number of new names appeared that noticeably changed the face of symbolism: A. Blok, A. Bely, Vyach. Ivanov, etc. The accepted designation of the "second wave" of symbolism is "young symbolism". It is important to take into account that the "older" and "younger" symbolists were separated not so much by age (for example, V. Ivanov gravitates towards the "older" in age), but by the difference in worldview and the direction of their creativity.

The work of the older symbolists fits more into the canon of neo-romanticism. Characteristic motives are loneliness, the chosenness of the poet, the imperfection of the world. In the poems of K. Balmont, the influence of impressionist technique is noticeable, in the early Bryusov there are many technical experiments and verbal exoticism.

The young symbolists created a more holistic and original concept, which was based on the fusion of life and art, on the idea of improving the world according to aesthetic laws. The mystery of being cannot be expressed in ordinary words, it is only guessed at in the system of symbols intuitively found by the poet. The concept of mystery, the unmanifested meanings became the basis of symbolist aesthetics. Poetry, according to V. Ivanov, is a "secret writing of the unspeakable". The socio-aesthetic illusion of young symbolism was that through the "prophetic word" one can change the world. Therefore, they saw themselves not only as poets, but also as demiurges, that is, creators of the world. The unfulfilled utopia led in the early 1910s to a total crisis of symbolism, to its disintegration as an integral system, although the "echoes" of symbolist aesthetics can be heard for a long time. Regardless of the implementation of social utopia, symbolism greatly enriched Russian and world poetry. The names of A. Blok, I. Annensky, V. Ivanov, A. Bely and other prominent symbolist poets are the pride of Russian literature.

Acmeism (from the Greek "acme" - "the highest degree, peak, flowering, flowering time") is a literary movement that emerged in the early 1910s in Russia. Historically, acmeism was a reaction to the crisis of symbolism. Unlike the "secret" word of the symbolists, acmeists proclaimed the value of the material, the plastic objectivity of images, the accuracy and sophistication of the word.

The formation of acmeism is closely connected with the activities of the organization "The Guild of Poets", the central figures of which were N. Gumilyov and S. Gorodetsky. O. Mandelstam, early A. Akhmatova, V. Narbut and others also joined acmeism. Later, however, Akhmatova questioned the aesthetic unity of acmeism and even the legitimacy of the term itself. But one can hardly agree with her in this: the aesthetic unity of the Acmeist poets, at least in the first years, does not raise any doubts. And it is not only a matter of the programmatic articles of N. Gumilev and O. Mandelstam, where the aesthetic credo of the new movement is formulated, but above all in the practice itself. Acmeism strangely combined a romantic craving for exoticism, for wanderings with the sophistication of the word, which related it to the culture of the Baroque.

Favorite images of Acmeism are exotic beauty (thus, in any period of Gumilev's creative work there are poems about exotic animals: giraffe, jaguar, rhinoceros, kangaroo, etc.), images of culture (in Gumilev, Akhmatova, Mandelstam), the theme of love is solved very plastically. Often an object detail becomes a psychological

sign (for example, a glove in Gumilev or Akhmatova). At first, the world appears to the Acmeists as refined, but "toy-like", emphatically unreal. For example, the famous early poem of O. Mandelstam sounds like this:

*Сусальным золотом горят
В лесах рождественские елки;
В кустах игрушечные волки
Глазами страшными глядят.
О, вещь моя печаль,
О, тихая моя свобода
И неживого небосвода
Всегда смеющийся хрусталь!*

Later, the paths of the Acmeists diverged, little remained of the former unity, although loyalty to the ideals of high culture, the cult of poetic mastery among most poets remained until the end. Many great artists of the word emerged from Acmeism. Russian literature has the right to be proud of the names of Gumilev, Mandelstam and Akhmatova. Futurism (from the Latin "futurus" - future). If symbolism, as already mentioned above, did not take root in Italy, then futurism, on the contrary, has an Italian origin. The "father" of futurism is considered to be the Italian poet and art theorist F. Marinetti, who proposed a shocking and harsh theory of new art. In fact, Marinetti was talking about the mechanization of art, about depriving it of spirituality. Art should become akin to a "play on a mechanical piano", all verbal delights are superfluous, spirituality is an outdated myth. Marinetti's ideas exposed the crisis of classical art and were taken up by "rebellious" aesthetic groups in different countries.

In Russia, the first Futurists were the Burliuk brothers. David Burliuk founded the "Gileya" Futurist colony on his estate. He managed to unite around himself different poets and artists who were unlike anyone else: Mayakovsky, Khlebnikov, Kruchenykh, Elena Guro, and others.

The first manifestos of Russian Futurists were openly shocking (even the title of the manifesto "A Slap in the Face of Public Taste" speaks for itself), but even so, Russian Futurists did not accept Marinetti's mechanism from the very beginning, setting other goals for themselves. Marinetti's arrival in Russia caused disappointment among Russian poets and further emphasized the differences.

The Futurists aimed to create a new poetics, a new system of aesthetic values. The virtuoso play with words, the aestheticization of everyday objects, the speech of the street - all this excited, shocked, caused a resonance. The striking, visible character of the image irritated some, delighted others:

*Каждое слово,
даже шутка,*

*которые изрыгает обгорающим ртом он,
выбрасывается, как голая проститутка
из горящего публичного дома.
(В. Маяковский, «Облако в штанах»)*

Today we can admit that much of the Futurists' work has not stood the test of time and is of historical interest only, but in general the influence of the Futurists' experiments on the subsequent development of art (not only verbal, but also pictorial and musical) was colossal.

Futurism had several currents within itself, sometimes converging, sometimes conflicting: Cubo-Futurism, Ego-Futurism (Igor Severyanin), the "Centrifuge" group (N. Aseyev, B. Pasternak).

Although very different from each other, these groups converged in a new understanding of the essence of poetry, in a craving for verbal experiments. Russian Futurism gave the world several poets of enormous stature: Vladimir Mayakovsky, Boris Pasternak, Velimir Khlebnikov.

6. Existentialism. Surrealism. Postmodernism

Existentialism (from the Latin "exsistentia" - existence). Existentialism cannot be called a literary movement in the full sense of the word, it is rather a philosophical movement, a concept of man, manifested in many works of literature. The origins of this movement can be found in the 19th century in the mystical philosophy of S. Kierkegaard, but existentialism received its real development in the 20th century. Among the most significant philosophers of the existentialist persuasion, one can name G. Marcel, K. Jaspers, M. Heidegger, J.-P. Sartre and others. Existentialism is a very diffuse system, having many variations and types. However, the common features that allow us to speak of a certain unity are the following:

1. Recognition of the personal meaning of being. In other words, the world and man in their primordial essence are personal principles. The error of the traditional view, according to existentialists, is that human life is viewed as if "from the outside", objectively, and the uniqueness of human life is precisely that it exists and that it is mine. That is why G. Marcel suggested considering the relationship between man and the world not according to the scheme "He - World", but according to the scheme "I - You". My relationship to another person is only a special case of this comprehensive scheme. M. Heidegger said the same thing a little differently. In his opinion, it is necessary to change the main question about man. We are trying to answer "what is man", but it is necessary to ask "who is man". This radically changes the entire system of coordinates, since in the familiar world we will not see the basis for each person's unique "self".

2. Recognition of the so-called "borderline situation", when this "self" becomes directly accessible. In ordinary life, this "self" is not directly accessible, but in the

face of death, against the backdrop of non-existence, it manifests itself. The concept of a borderline situation had a huge influence on the literature of the 20th century - both among writers directly associated with the theory of existentialism (A. Camus, J.-P. Sartre), and authors who were generally far from this theory, for example, almost all the plots of Vasil Bykov's war stories are based on the idea of a borderline situation.

3. Recognition of man as a project. In other words, the original "self" given to us always forces us to make the only possible choice. And if a person's choice turns out to be unworthy, the person begins to collapse, no matter what external reasons it is justified by.

Existentialism, we repeat, did not take shape as a literary movement, but it had a huge influence on modern world culture. In this sense, it can be considered an aesthetic and philosophical movement of the 20th century. Surrealism (French: "surrealisme", literally "superrealism") is a powerful movement in painting and literature of the 20th century, although it left its greatest mark in painting, primarily due to the authority of the famous artist Salvador Dali. Dali's infamous phrase about his disagreements with other leaders of the movement "I am a surrealist", with all its shock value, clearly sets the accents. Without the figure of Salvador Dali, surrealism probably would not have had such an influence on the culture of the 20th century. At the same time, the founder of this movement is not Dali at all, or even an artist, but the writer Andre Breton. Surrealism took shape in the 1920s as a left-wing radical movement, but noticeably different from futurism. Surrealism reflected the social, philosophical, psychological and aesthetic paradoxes of the European consciousness. Europe was tired of social tensions, traditional forms of art, and hypocrisy in ethics. This "protest" wave gave birth to surrealism. The authors of the first declarations and works of surrealism (Paul Eluard, Louis Aragon, Andre Breton, and others) set the goal of "liberating" creativity from all conventions. Enormous importance was attached to unconscious impulses, random images, which, however, were then subjected to careful artistic processing.

Freudianism, which actualized human erotic instincts, had a serious influence on the aesthetics of surrealism.

In the late 1920s and 1930s, surrealism played a very noticeable role in European culture, but the literary component of this movement gradually weakened. Major writers and poets, in particular, Eluard and Aragon, moved away from surrealism. Andre Breton's attempts to revive the movement after the war were unsuccessful, while in painting, surrealism gave rise to a much more powerful tradition.

Postmodernism is a powerful literary movement of our time, very diverse, contradictory and fundamentally open to any innovations. The philosophy of

postmodernism was formed mainly in the school of French aesthetic thought (J. Derrida, R. Barthes, J. Kristeva, etc.), but today it has spread far beyond the borders of France. At the same time, many philosophical sources and early works refer to the American tradition, and the term "postmodernism" itself in relation to literature was first used by the American literary scholar of Arab origin Ihab Hasan (1971).

The most important feature of postmodernism is the fundamental rejection of any centrality and any value hierarchy. All texts are fundamentally equal and capable of interacting with each other. There is no high and low art, modern and outdated. From the standpoint of culture, they all exist in a certain "now", and since the value series is fundamentally destroyed, no text has any advantages over another.

In the works of postmodernists, almost any texts of any era come into play. The boundary between one's own and someone else's word is also destroyed, so it is possible to include texts by famous authors in a new work. This principle is called the "principle of collage" (collage is a playful genre when a poem is made up of different lines by other authors).

Postmodernism is radically different from all other aesthetic systems. In various schemes (for example, in the well-known schemes of Ihab Hasan, V. Brainin-Passek, etc.) dozens of distinctive features of postmodernism are noted. These are the focus on play, conformism, recognition of the equality of cultures, the focus on secondary nature (i.e. postmodernism does not aim to say anything new about the world), orientation towards commercial success, recognition of the infinity of the aesthetic (i.e. everything can be art), etc. The attitude towards postmodernism among both writers and literary scholars is ambiguous: from complete acceptance to categorical denial.

In the last decade, there has been increasing talk about the crisis of postmodernism, reminding us of the responsibility and spirituality of culture.

For example, P. Bourdieu considers postmodernism a variant of "radical chic", spectacular and comfortable at the same time, and calls not to destroy science (and in the context, it is clear, art) "in the fireworks of nihilism".

Many American theorists have also made sharp attacks against postmodern nihilism. In particular, the book by J. M. Ellis "Against Deconstruction", containing a critical analysis of postmodernist attitudes, caused a stir.

At the same time, it must be admitted that so far there are no new interesting trends that offer other aesthetic solutions.

Test questions:

1. Define the main features of classicism?
2. How does classicism differ from sentimentalism? Using the example of the romantic poems of A. Pushkin and M. Lermontov, define the main features of this

trend? 3. How does the romanticism of V. Zhukovsky differ from the romanticism of M. Gorky?

4. What is symbolism? Name the scientists who have studied the problem of symbolism.

5. What is postmodernism? How does it differ from modernism?

6. Give examples from the works of representatives of futurism.

Lecture 15

The genesis of the literary process.

Plan:

1. General idea of the literary process. Tradition and innovation
2. History of the study of the genesis of literary creativity

1. General idea of the literary process. Tradition and innovation

The literary process, sometimes literary, is the life and development of the literature of a certain country or era in all its phenomena and facts, or the centuries-old development of literature on a global scale. In the second case, the process is the subject of comparative historical literary criticism, since it is a reflection of the cultural and social process. Summarizing various views, we can say that understanding the literary process involves solving several scientific problems:

1. It is necessary to establish connections between literature and the socio-historical process. Literature, of course, is connected with history, with the life of society, it reflects it to some extent, but is neither a copy nor a mirror.

Literature also has a system of internal connections, that is, it constantly correlates itself with its own history. No writer of any era ever starts writing “from scratch”, he always consciously or unconsciously takes into account the experience of his predecessors. He writes in a certain genre, which has accumulated centuries of literary experience (it is no coincidence that M. M. Bakhtin called the genre “the memory of literature”), he searches for the closest kind of literature (epic, lyric, drama) and involuntarily takes into account the laws adopted for this kind. Finally, he absorbs many authorial traditions, correlating his work with one of his predecessors. From all this, the internal laws of development of the literary process are formed, which do not directly correlate with the socio-historical situation. For example, the genre of an elegiac poem, permeated with sadness, and sometimes tragedy, can manifest itself in a different socio-historical situation, but will always correlate itself with the genre of elegy - regardless of the desire and will of the author. Therefore, the concept of “literary process” includes the formation of generic, genre and stylistic traditions.

2. The literary process can be viewed from another point of view: as a process of formation, development and change of artistic styles. Here a number of questions arise: how and why styles arise, what influence they have on the further development of culture, how an individual style is formed and how important it is for the development of the literary process, what are the stylistic dominants of a certain era, etc. Tradition and innovation are the most important components of the literary process. There is not a single great work of literature that would not be connected by thousands of threads with the context of world culture, but it is equally impossible

to imagine a significant aesthetic phenomenon that has not enriched world literature with something of its own. Therefore, tradition and innovation are the other sides of the same coin: true tradition always presupposes innovation, and innovation is possible only against the background of tradition.

One of the most famous philologists of the 20th century, M. M. Bakhtin, who constantly returned to this issue, wrote: "Every truly significant step forward is accompanied by a return to the beginning ("originality"), or more precisely, to the renewal of the beginning. Only memory can move forward, not oblivion. Memory returns to the beginning and renews it. Of course, the very terms "forward" and "backward" lose their closed absoluteness in this understanding, rather, they reveal the living paradoxical nature of movement through their interaction." In another work, Bakhtin creates a beautiful metaphor: "Great works of literature are prepared over centuries, while in the era of their creation only the ripe fruits of a long and complex process of maturation are removed. Trying to understand and explain a work only from the conditions of its era, only from the conditions of the immediate future, we will never penetrate into its semantic depths." Developing this idea, the author continues: "The semantic treasures that Shakespeare put into his works were created and collected over centuries and even millennia: they were hidden in language, and not only in literary language, but also in such layers of folk language that had not yet entered literature before Shakespeare, in diverse genres and forms of speech communication, in the forms of powerful folk culture." Hence one of Bakhtin's central ideas, which is directly related to the problem of tradition and innovation, is the idea of world culture as a dialogic space in which different works and even different eras constantly echo, complement and reveal each other. Ancient authors predetermine modern culture, but the modern era also allows us to discover in the brilliant works of antiquity those meanings that were not visible and not recognized at that time. Thus, any new work depends on tradition, but paradoxically, works of bygone eras depend on contemporary culture

So, "tradition" is a very comprehensive concept, fundamental for an adequate perception of the literary process.

So far, we have talked about the philosophical, general aesthetic meaning of the term "tradition". At a more specific level, we can identify several "problem points" associated with tradition and innovation.

Firstly, it is not always easy to distinguish between the concepts of "tradition", "canon", "imitation", "stylization", "epigony", etc. If today we associate "epigony" with "empty imitation", which does not enrich the culture in any way (the word itself has a negative connotation), then, for example, with imitation and canon everything is more complicated. Not every imitation is epigonism, an open orientation towards some model can lead to significant aesthetic results. For example, in Russian lyric

poetry the word “imitation” is allowed as a kind of genre determinant: “In imitation of the Koran”, “In imitation of Byron”, etc. We encounter the same thing in numerous poems beginning with “From...”: “From Heine”, “From Goethe”, etc. Here, very interesting cases are possible. For example, the famous programmatic poem by A. S. Pushkin “From Pindemonti”, at first glance, openly refers to the work of the Italian poet, but in reality it is a hoax, I. Pindemonti never had a similar poem. The question arises: why does Pushkin refer us to this name; is it an accident, a “trick” to deceive the censors, or did the poet still feel some internal echo of his lines with the poetry of this author? There is no consensus among scholars on this issue. But in any case, it is in this poem that Pushkin formulates his poetic credo:

*Иные, лучшие, мне дороги права;
Иная, лучшая, потребна мне свобода:
Зависеть от царя, зависеть от народа —
Не все ли нам равно? Бог с ними.
Никому
Отчета не давать...*

In other cases, a direct orientation to a well-known text can lead to the creation of a genuine authorial masterpiece. Thus, Pushkin’s “little tragedy” “A Feast During the Plague” is, as is well known, the author’s translation of one act from J. Wilson’s play “The Plague City” (1816). In general, Pushkin follows Wilson’s text, but adds two songs “from himself”: Mary’s song and the famous “Hymn to the Plague”:

*Все, все, что гибелью грозит,
Для сердца смертного таит
Неизъяснимы наслажденья —
Бессмертья, может быть, залог!
И счастлив тот, кто средь волненья
Их обретать и ведать мог.
Итак, — хвала тебе, Чума,
Нам не страшна могилы тьма,
Нас не смутит твое призванье!
Бокалы пеним дружно мы
И девы-розы пьем дыханье, —
Быть может... полное Чумы!*

These insertions radically change the whole picture; Pushkin creates a masterpiece from a not very famous play by John Wilson.

However, in many cases, a work written “in imitation” does not have much artistic value, and testifies to the helplessness and insufficient talent of the author. Ultimately, as always in creativity, talent decides everything.

It is even more difficult to “separate” tradition and canon. Canon is the norms accepted in a given culture and strictly observed. Canon imposes rather strict restrictions on the freedom of the author’s expression, thus being a “binding tradition”.

In modern secular culture, canon does not play such a role, although, naturally, any artist experiences some restrictions imposed by the established tradition. However, these restrictions are no longer strict, and the traditions of culture are so diverse that they provide the author with almost limitless possibilities.

Secondly, speaking about tradition, we must remember that it manifests itself at different levels. Let us dwell on this in a little more detail. The tradition of the theme assumes that the author, defining the thematic spectrum of his work, constantly correlates his solution with those already found by the culture. For example, the theme of Christ's truth, confirmed by his suffering and death, finds thousands of artistic solutions that take each other into account and polemicize with each other. It is enough to recall M. Bulgakov's novel "The Master and Margarita" to feel that the author simultaneously continues and violates (or develops) the established tradition. It is no coincidence that many supporters of the Orthodox canon do not accept Bulgakov's novel, considering it "the gospel of Satan". Tradition of image (character). The tradition of image or its variant, the tradition of character, assumes taking into account the decisions already accumulated by culture regarding this or that character. Sometimes it manifests itself directly, most often in this case some well-known image becomes emblematic, shades the character of the hero. Thus, N. S. Leskov, defining his heroine Katerina Lvovna as "Lady Macbeth of the Mtsensk District", immediately creates a Shakespearean background, against which the heroine looks different: more tragic and larger-scale.

The tradition of the genre is one of the most powerful in world culture. The genre represents the forms of the author's self-expression found and adopted by literature. The genre records both the features of the narrative, and - in many cases - the subject matter, and the types of pathos, and the features of conflicts, etc. Therefore, the chosen genre is always binding to some extent. For example, a poet writing an ode involuntarily finds himself in the depths of the thousand-year tradition of this genre. Although there is a huge distance between the odes of M. V. Lomonosov and, for example, "Ode to the Revolution" by V. Mayakovsky, many common features dictated by the tradition of the genre are striking. National tradition is connected with the system of values accepted in a particular culture: ethical, aesthetic, historical, etc. As a rule, an artist absorbs world culture through national culture; the reverse path is practically impossible. A Russian writer is open to world cultural experience, but this experience is refracted through the cultural experience of the nation. This was well reflected by M. Yu. Lermontov in his youthful poem:

*Нет, я не Байрон, я другой,
Еще неведомый избранник,
Как он гонимый миром странник,
Но только с русской душой.*

The poet declares his openness to the world of Byron, his closeness to the brilliant English bard, but Byron is refracted through the "Russian soul". As a result, we have not one of the countless imitators of Byron, but a great Russian poet who has gained worldwide fame.

The tradition of artistic devices unites lexical, syntactic, rhythmic, plot-compositional, etc. devices of text construction. The stylistic tradition in a sense synthesizes all the possibilities described above. Style is precisely formed from figurative-thematic, genre, etc. unity. Here we can talk about authorial traditions (for example, about Pushkin's or Nekrasov's) or about the tradition of certain trends or even eras (for example, about the traditions of antiquity in the culture of classicism, about the romantic tradition in modern poetry, etc.). A major artist, as a rule, synthesizes within himself a huge layer of the most contradictory traditions, creating as a result a harmonious and unique author's world.

2. History of the study of the genesis of literary creativity.

Each of the literary schools focused on some one group of factors of literary creativity. Let us turn in this regard to the cultural-historical school (second half of the 19th century). Here the determination of writer's activity by non-artistic phenomena, primarily social psychology, was considered. "A work of literature," wrote the leader of this school, the French scientist Hippolyte Taine, "is not just a play of the imagination, a willful whim of an ardent soul, but a snapshot of the surrounding morals and evidence of a known state of mind <...> from literary monuments it is possible to judge how people felt and thought many centuries ago." And further: the study of literature "allows us to create a history of moral development and to come closer to understanding the psychological laws that govern events." Ten emphasized that the morals, thoughts and feelings reflected in literature depend on the national, social-group and epochal traits of people. He called these three factors of literary creativity race, environment and historical moment. In this case, a literary work was perceived more as a cultural and historical evidence than as an aesthetic phenomenon per se. The sociological literary studies of the 1910s and 1920s, which represented an experience of applying the provisions of Marxism to literature, were also genetic in their advantage and aimed at extra-artistic facts. A literary work, V.F. Perevezhev, arises not from the writer's intentions, but from existence (which is understood as the psychology of a social group), and therefore the scientist must first of all understand the "social origin" of the literary fact. The works were characterized as "the product of a certain social group," as "the aesthetic

embodiment of the life of a certain social cell.” (In other cases, the term “social stratum” was used.)

Literary sociologists of the early 20th century relied heavily on the concept of the class nature of literature, understanding it as an expression of the interests and moods (“psycho-ideology”) of narrow social groups to which writers belonged by origin and upbringing conditions. In the following decades, the socio-historical genesis of literary creativity began to be understood by Marxist scholars more broadly: works were considered as the embodiment of the author’s ideological position, his views, his worldview, which were recognized as conditioned mainly (and sometimes exclusively) by the socio-political contradictions of a given era. this country.

In this regard, the social-class origins of literary creativity were outlined differently than in the 1910s–1920s, in accordance with the judgments of V.I. Lenin about Tolstoy: not as an expression in works of psychology and interests of narrow social groups, but as a refraction of the views and moods of broad strata of society (oppressed or ruling classes). At the same time, in literary studies of the 1930s–1950s (and often later), the class principle in literature was one-sidedly emphasized to the detriment of the universal: the socio-political aspects of the writers’ views were brought to the center and pushed their philosophical, moral, and religious views into the background, so that the writer realized beforehand just as a participant in the modern social struggle. As a result, literary creativity was directly and categorically derived from the ideological confrontations of his era.

Characterized literary trends studied mainly the historical and at the same time extra-literary genesis of literary creativity. But in the history of science there was also something else: the promotion to the forefront of the internal literary stimuli of writers' activity, or, in other words, the immanent principles of literary development.

Such was the comparative trend in literary studies in the second half of the 19th century. The scholars of this orientation (T. Benfey in Germany; in Russia, Aleksey N. Veselovsky, and partly F. I. Buslaev and Aleksandr N. Veselovsky) attached decisive importance to influences and borrowings; “wandering” plots, migrating (wandering) from one region and country to another, were carefully studied. The very fact of the writer's familiarity with some earlier literary facts was considered a significant stimulus for literary creativity.

A different kind of experience in the immanent examination of literature was adopted by the formal school in the 1920s. The dominant stimulus for the activity of word artists was their polemics with their predecessors, a repulsion from those previously used, automated techniques, in particular the desire to parody existing literary forms. Yu.N. Tynyanov insistently spoke about the participation of writers in the literary struggle as the most important factor of creativity. In his words, “any

literary succession is, first of all, a struggle,” in which “there are no guilty, but there are vanquished.”

Literary creativity, furthermore, has been repeatedly studied as stimulated by general, universal (transhistorical) principles of human existence and consciousness. This aspect of the genesis of literature was emphasized by the mythological school, the origins of which are in the work of J. Grimm "German Mythology" (1835), where the creative spirit of the peoples, embodying itself in myths and legends that constantly reside in history, is recognized as the eternal basis of artistic images. “The laws of logic and psychology common to all mankind,” asserted the head of the Russian mythological school, “common phenomena in family life and practical life, and finally, common paths in the development of culture, naturally, should have been reflected and the same ways of understanding the phenomena of life and equally expressing them in myth, fairy tale, tradition, parable or proverb.” The provisions of the mythological school, we note, are more applicable to folklore and historically early literary literature than to the literature of modern times. At the same time, the art of the 20th century. turns to myth and other kinds of universals of consciousness and being (“archetypes”, “eternal symbols”) very persistently and actively, which stimulates the scientific study of such universals (such as, in particular, psychoanalytic art criticism and literary criticism, based on the teachings of Freud and Jung about the unconscious). Each of the concepts considered captures a certain aspect of the genesis of writers’ activity and has enduring scientific significance. But to the extent that the representatives of the named scientific schools absolutized the stimulus of literary creativity they studied, considering it the only important and invariably dominant one, they showed a tendency towards dogmatism and methodological narrowness.

The experiments in genetic analysis of literature that were discussed are aimed mainly at clarifying the general, supra-individual stimuli of literary creativity associated with cultural-historical process and anthropological universals. The biographical method in criticism and literary criticism (C. Saint-Beuve and his followers) and, to some extent, the psychological school, differed from similar approaches. presented by the works of D.H. Ovsyaniko-Kylikovsky. 3 of these literary works are directly dependent on the inner world of the author, on his individual destiny and personality traits.

The views of the biographical method's supporters were anticipated by the hermeneutic teaching of F. Schleiermacher, who asserted that ideas and values, including artistic ones, cannot be understood without an in-depth analysis of their genesis, and therefore without referring to the facts of a specific person's life. Similar judgments were made later. In the aphoristically apt words of A.N. Veselovsky, "an artist is brought up on the soil of man." P.M. Bitsilli, one of the outstanding

humanitarians of the post-revolutionary Russian diaspora, wrote: "A genuine genetic study of a work of art can only be that which has the goal of bringing it back to the inner experiences of the artist."

This kind of idea was substantiated in the article by A.P. Skaftymov, published in the Kapatov scientific periodical (1923) and remained unnoticed for several decades. The scientist asserted that the consideration of genesis without attention to the personality of the author is fatally reduced to a mechanical statement of purely external facts: "The picture of the general must necessarily grow out of the study of the particular." "There are many factors that influence the creative process," he wrote, "and their effectiveness is not the same; they are all subordinated to the individuality of the author. <...> The relationship between life (cultural-historical and socio-psychological) and a work of art should be established not directly, but through the personality of the author. Life is worked through and peeled off as part of a work of art <...> by the will (consciously or subconsciously) of the artist." Literary studies, Skaftymov believes, "opens the doors for recognizing the need for general cultural, social and literary influences that affect the personality of the artist." The scientist substantiated a consistently non-dogmatic and, one might say, properly humanitarian approach to the genesis of literary creativity. The study of literary works as stimulated primarily by the author's personality traits is especially urgent when turning to the literature of the 19th–20th centuries, which was decisively liberated from genres canons. At the same time, a personal consideration of genesis does not cancel, but complements those directional concepts that emphasize the non-individual determination of writing activities. After all, the author, despite the fact that his personality is unique and self-valuable, thinks and feels, acts and speaks on behalf of certain human communities, sometimes very broad ones (a current of social thought, a social class, a nation, a confession, etc.). I.F. Annensky spoke about this (in our opinion, with irresistible persuasiveness). in the article "Leconte de Lisle and his "Erinnies"": "<...> the laws of history do not change to please even the most passionate will (of the poet). None of us is given the opportunity to escape from those ideas that, as another legacy and duty to the past, turn out to be a part of our soul at the very moment of our entry into conscious life. And the more alive a person's mind is, the more selflessly he devotes himself to something General and Essential, although it seems to him that he freely and himself chose his task."

A genetic examination of literature, actively taking into account the personality traits of the author, allows one to perceive and comprehend his works more widely and more deeply: to discern in a work of art, as V. I. Ivanov, not only art, but also the soul of the poet. "Our approach to the art of modernity," wrote G.P. Fedotov, formulating one of the most important principles of religious and philosophical

aesthetics of the beginning of our century, "is not as a purely aesthetic sphere, but as a testimony to the integrity or poverty of man, to his life and death." Similar thoughts were expressed much earlier, in the epoxy of romanticism. F. Schlegel wrote: "For me, what is important is not just any individual work of Goethe, but he himself in his entirety."

Clarification of the connections between artistic creations and the personality of the author is in the closest connection with interpretive activity, organically connected to it. For a "perfect understanding" of the text, noted G.G. Shlet, it is necessary to combine its "immanent" interpretation and genetic correlation with the personality of the author. Summarizing the rich experience of genetic examination of literature, we will draw a conclusion about the heterogeneity and multiplicity of factors of writer's activity. These factors can be rightfully grouped in a certain way. Firstly, direct immediate stimuli that induce writing, such as, first of all, the creative-aesthetic impulse, are indisputably important. This impulse is accompanied by the author's need to embody in the work his spiritual (and sometimes also psychological and everyday-biographical) experience and thereby influence the consciousness and behavior of readers. According to T.S. Elista, a real poet is "tormented by the need to communicate his experience to others." Secondly, in the genesis of literary creativity, the totality of phenomena and factors influencing the author from the outside is significant, i.e. stimulating context of creative activity.

At the same time (contrary to what is often proclaimed by scientists of different schools) not one of the factors of literary creativity is its strict determination: The artistic-creative act, by its very nature, is free and initiative, and therefore not destined in advance. A literary work is not a "snapshot" or "cast" of a particular phenomenon external to the author. It never acts as a "product" or "mirror" of any particular circle of facts. The "components" of the stimulating context can hardly be built into some kind of universal, hierarchically ordered scheme: the genesis of literary creativity is historically and individually changeable, and any theoretical regulation of it inevitably turns into dogmatic one-sidedness. The stimulating context of creativity does not have complete certainty. Its volume and boundaries cannot be accurately described. Mayakovsky's answer to the question whether Nekrasov influenced him: "Unknown." "Let us not succumb to the temptation of petty vanity - to resort to formulas that a priori establish the genesis of creativity," wrote a French scientist from the 19th–20th century centuries, polemics with the cultural-historical school. "We never know <...> all the elements that make up a genius."

At the same time, a consideration of the genesis of literary facts, free from dogmatism, is of great importance for their understanding. Knowledge of the roots and sources of a work not only sheds light on its aesthetic, artistic properties, but

also helps to understand how the author's personality traits were embodied in it, and also encourages the perception of the work as a certain cultural and historical evidence.

Test questions:

1. What is the "literary process"?
2. What patterns of the literary process do modern literary scholars identify?
3. What are traditions and innovations in literature?
4. How is the unity of the national and international manifested in fiction?